



**SPRING FORECAST**

**JANUARY 15 1933**

**PRICE 35 CENTS**

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*Eric*





*Fly away winter... come again June*



EVEN those Spartan ladies who are all for a cross-country tramp on a zero morning confess to their weaker moments. There come times in the lives of us all when a bathtub of dancing water, scented and steaming and shut in from the weather, can give almost the ultimate in mortal content.

If you're human and like your luxuries and long for a South Sea Island about now every year, you'll be moved beyond words by our brave new towels.

They are made of a special long-fibered cotton, woven into soft, deep, even terry. They'll snuggle close against your curves and work like a thousand thirsty little sponges, gently but firmly. And they'll stay fresh and fluffy and charming for years—they are fair but not frail.

The new designs are dreams. . . . Lie back in your timeless tropic pool and plan a sky-ride on that prancing steed. Surely this stout anchor marks pirate gold—these smiling flowers grew in

Queen Mab's garden—their clear colors fell from a summer sunset. . . . Illusions, yes, and what joys aren't!

Such enchantment costs money, *but not much money*. Once more Cannon towels prove their claim to good looks and good works—at bottom prices. So indulge yourself freely, and still feel virtuous—for this looks like your shrewdest buy of the year. And, no time like the present. . . . Cannon Mills, Inc., 70 Worth Street, New York City.

#### Won't you join the Little-Luxuries Club?

Object: To keep you supplied with fresh Cannon towels—forever. Cost: Nine cents a week—first year's dues payable in advance, entitling you to one or more of Cannon's latest bath sets (matching towels, wash cloths and bath mat) plus a half-dozen or so extras. Your own store will show you how to invest the fund most wisely. Seven-piece sets in all-over designs range in price from \$2 to \$5—bath towels as low as 39c. "Open stock," of course. Other Cannon towels, 25c to \$2.50 each.



**C A N N O N T O W E L S**





3 out of 4 times it begins  
as a common cold

# PNEUMONIA

at the first sign of a cold—*Listerine!*

In actual tests Listerine has reduced bacteria on mouth surfaces as much as 99%

You never can tell when a simple cold will develop into pneumonia. Approximately 75% of pneumonia cases begin as a cold.

No wonder physicians plead with men, women, and children to avoid catching cold. Not only pneumonia, but dreaded mastoid trouble, painful sinus infection, and insidious tuberculosis can be traced to a cold.

## How to fight colds

Here are a few hints on how to guard against colds:

Always keep the mouth and throat clean; in them millions of germs constantly breed. Science has proved that full strength Listerine, used twice-a-day, is effective for this purpose. Most colds are caused by germs breeding in the throat and mouth. The moment they come in contact with Listerine, they are killed outright. In tests Listerine has reduced bacteria on mouth surfaces as much as 99%.

Since colds are contagious, avoid contact with others suffering from colds.

Don't over-eat or over-exercise. Moderate meals, mild exercise, frequent baths, and adequate clothes all help to avoid colds.



*When your throat is sore or you feel a cold coming on, gargle with Listerine every two hours. It often relieves the sore throat and checks the progress of the cold.*



*Mothers: rinse hands with Listerine before preparing or serving baby's food. Listerine removes germs from hands.*

Keep out of draughts, avoid cold, wet feet, and sudden changes of temperature.

## Listerine reduces risk of colds

A series of tests, under careful supervision, clearly show Listerine's amazing value in combating colds.

In these experiments it was shown that those who gargled twice a day with full strength Listerine had fewer colds than those who did not gargle with it. Moreover, their colds were comparatively mild.

## Gets results because safe

The results achieved by Listerine in checking colds and sore throat cannot be expected from ordinary mouth washes so harsh they irritate the mucous membrane. Listerine's success lies in the fact that, while fatal to germs, it is at the same time safe to use; does not irritate the tissue.

Remember this factor of safety when buying a mouth wash. Ask for Listerine and see that you get it.

Keep the bottle handy and, to ward off colds, gargle every morning and every night. When you feel a cold coming on, increase the gargle to once every two hours, call your physician and abide by his instructions. Lambert Pharmacal Company, St. Louis, Mo.

# Listerine Relieves Sore Throat

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new SALVE for  
CHEST COLDS  
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RUB  
25¢



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### PEDEMODE SANDAL OF WASHETTE CALF LEATHER

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*Feminine Footwear*

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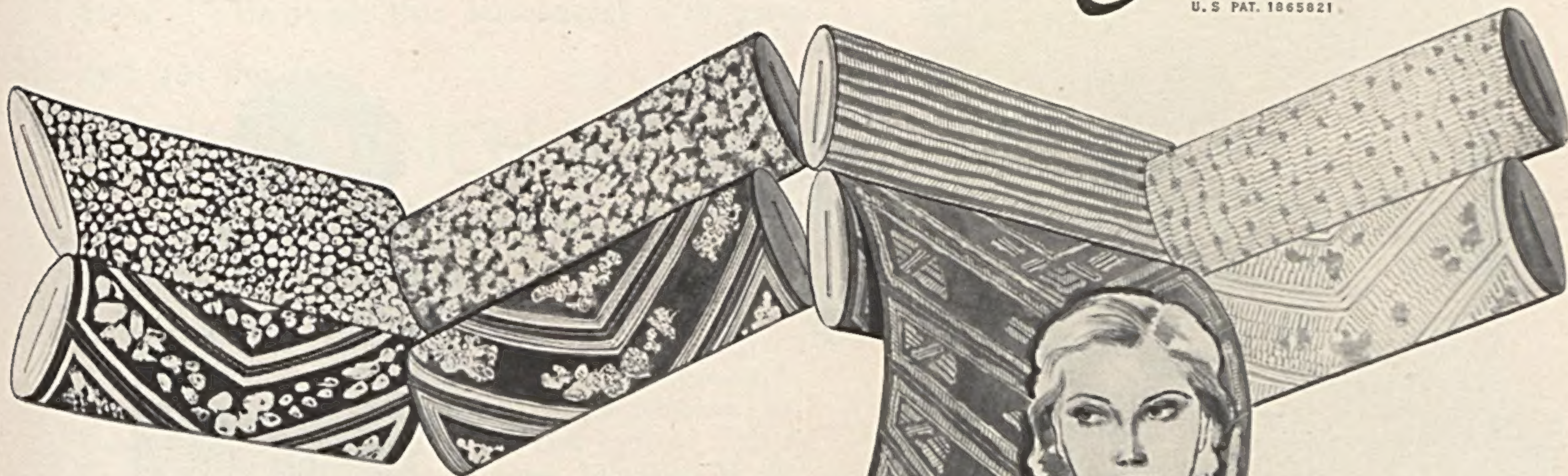


SOME OF THE NICEST OF THE NEWEST

V LINE

Écharpe's

U. S. PAT. 1865821



● PICK A DRESS-PRINT

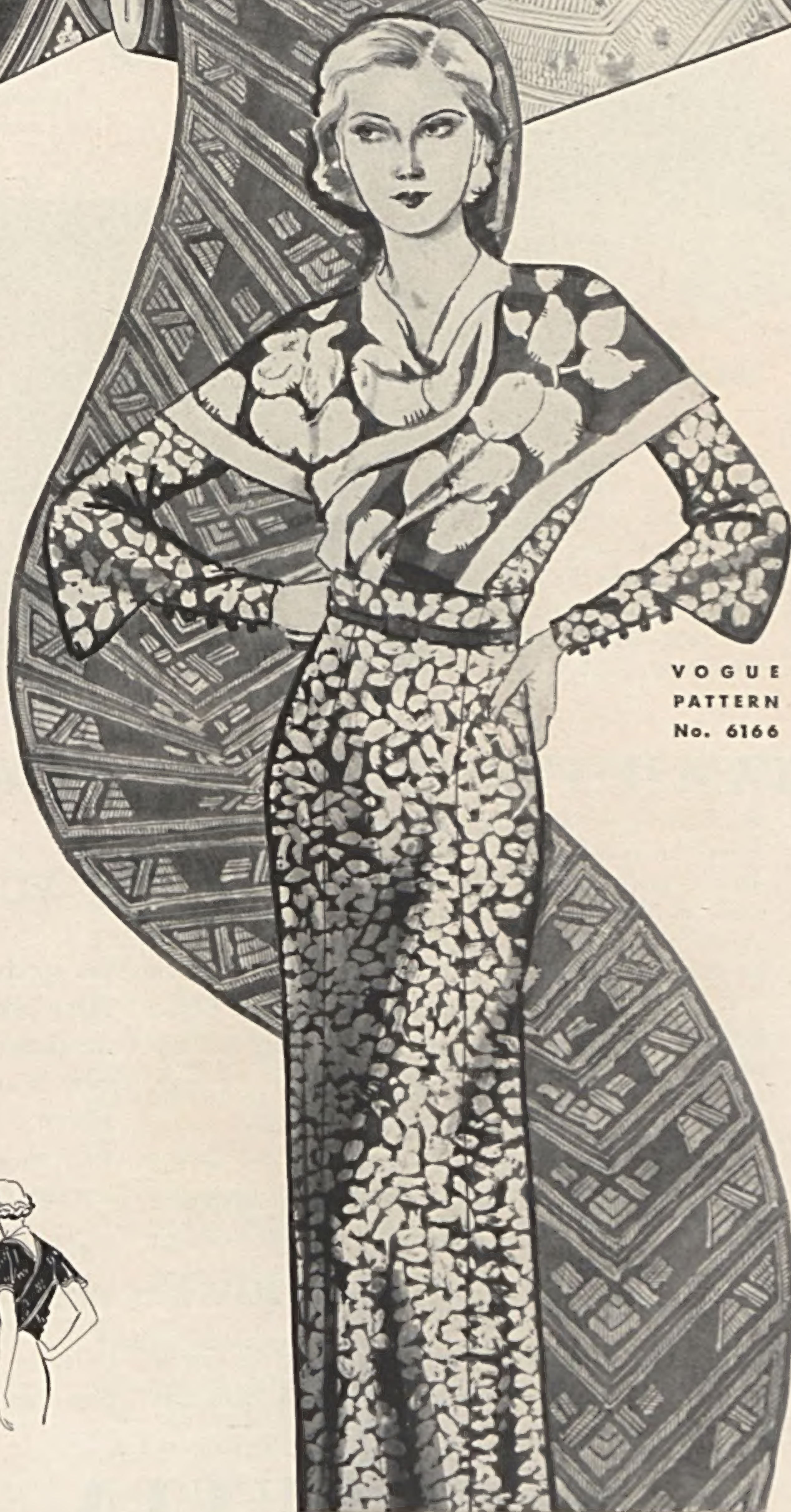
● . . . A SCARF-PRINT

● *and Go!*

You can go anywhere, in fact, in Écharpe silks, for these scarf and dress-print combinations are both fashion-right and flattering. The colors are lovely, too, and the matched print designs, fresh and original.

Écharpe Scarfs are cut from the bolt, in V-line shapes, all ready to use . . . the only trimming you need on a frock. To simplify your sewing-problem still further, dress-prints come in matching designs, or you can get a solid-color crepe for your dress in the basic shade of the scarf-design. Vogue has created a pattern especially for Écharpe silks, as have other leading pattern houses.

There are many Écharpe print teams . . . all winners. We know of no better way to look new and 1933 than to go to your own store—today—and start choosing! The genuine Écharpe print is patented, and the excellent silk is *washable*.



VOGUE  
PATTERN  
No. 6166



SILKS BEAU MONDE

BY MARSHALL FIELD &amp; COMPANY, MANUFACTURERS, CHICAGO, NEW YORK, PARIS



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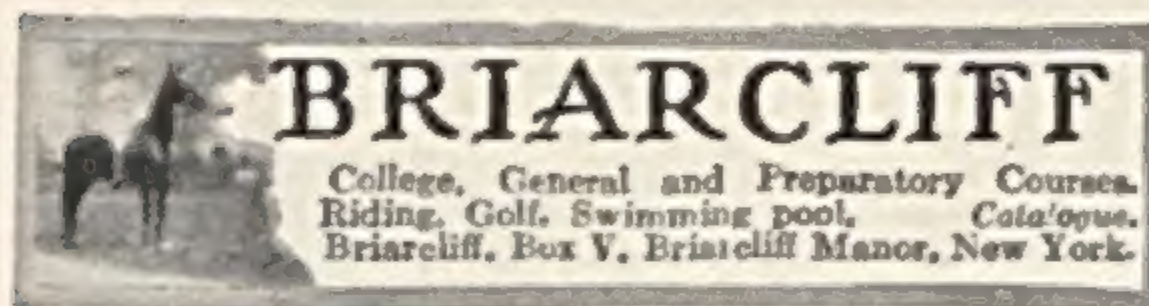
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## An Incident in a Progressive School

A progressive school in New Jersey had a problem to meet. New class-rooms were needed and a library. There was not sufficient money to make these possible. However, there was \$1,000 in a fund for expansion purposes.

The principal of the school put the problem before the students. She explained in detail the necessity of the buildings and the lack of funds. She gave the children the school accounts showing the income and overhead. They realized that unless they could do something *themselves* they must go without these much-needed additions to their school life.

Then one boy suggested that if the thousand dollars would buy the materials perhaps the pupils could undertake the labor. The children each designed a simple building. They voted on the one they liked best and split into committees for the purpose of getting estimates. When these were all in, it was determined that the materials could be bought for the amount available.

In April of 1932 the students started work on the foundation under the supervision of their crafts director. Every concrete block, every beam, every shingle, every inch of that building was executed by children of fifteen and under. The scaffolds were swarming with seven-year-olds—the tapping of hammers rang out in the secluded wooded spot where the school is located.

The end of June saw the building completed and dedicated. It is called The Library, a simple one-room shingled structure with a fieldstone chimney and fireplace. Its rafters were hewn by hand from trees on the property. Its walls are lined with books. It is furnished with two long refectory tables, made entirely by the students, and rush bottom chairs. Thus it fulfils a dual purpose. The tables are used as desks when classes meet there and as reading tables for library purposes.

There is more to this story than meets the eye—more than the construction of a building by children. It was a practical lesson of lifelong value, a lesson in intelligent decision—a lesson in self-adjustment to economic conditions. Vogue's School Bureau—1928 Graybar Bldg., N. Y. C.

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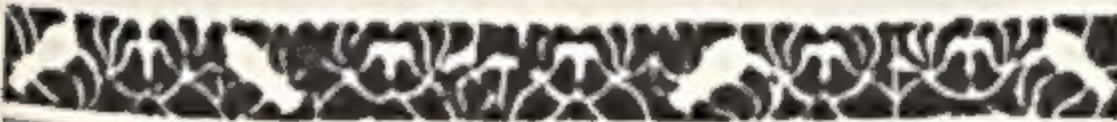


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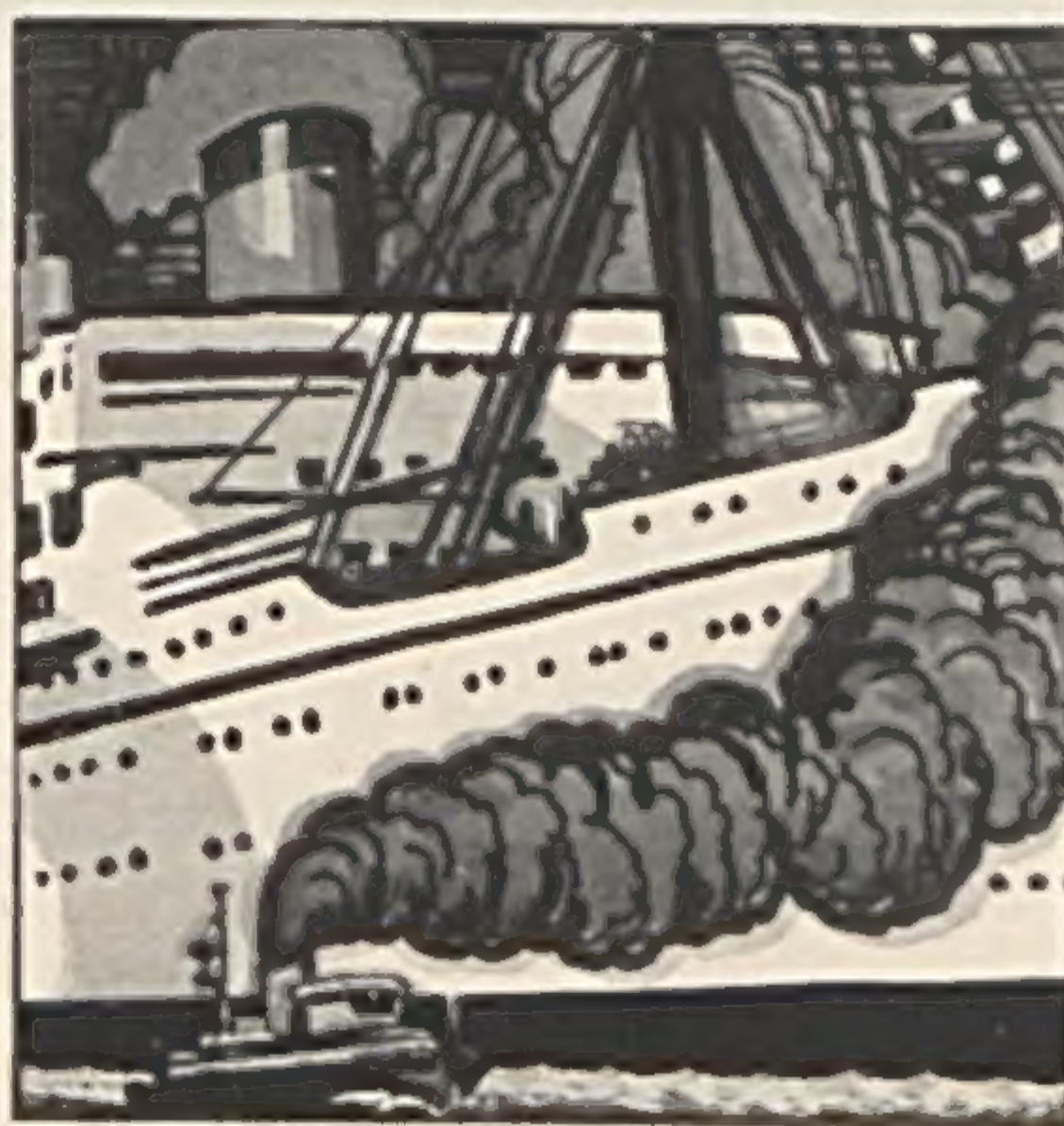
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SOCIETY

BIRTHS

NEW YORK

**Biggs**—On November 26, to Mr. and Mrs. William R. Biggs (Georgene Williams), of New York City and New Canaan, Connecticut, a son, Barton Michael Biggs.

**Clark**—On November 29, to Mr. and Mrs. James Foster Clark (Jane A. Hepburn), of New York City and Greenwich, Connecticut, a son.

**Coxhead**—On November 19, to Mr. and Mrs. Ralph C. Coxhead (Kathleen Nichols), a daughter, Kathleen Coxhead.

**Floyd**—On November 29, in Pittsfield, Massachusetts, to Mr. and Mrs. C. Harold Floyd (Kathleen D. Nelson), a son.

**Judson**—On November 19, to Mr. and Mrs. Cyrus Field Judson, junior (Virginia W. Needham), a son, Cyrus Field Judson, third.

**Lloyd**—On December 6, to Mr. and Mrs. T. Wilson Lloyd, junior (Eleanor Whitney), a daughter.

**Register**—On November 26, to Mr. and Mrs. Samuel Croft Register, second (Dorothy D. Pratt), of Glen Cove, Long Island, a son.

**Taylor**—On December 3, at White Plains, New York, to Mr. and Mrs. Harold Lawrence Taylor (Anita C. White), of Scarsdale, New York, a son.

BUFFALO

**Gratwick**—On November 27, to Mr. and Mrs. William H. Gratwick, junior (Harriet Lee Saltonstall), a son.

WASHINGTON

**Bonsal**—On November 20, in New York City, to Mr. and Mrs. Dudley B. Bonsal (Lois A. Worrall), a daughter, Lois Worrall Bonsal.

DEATHS

NEW YORK

**Allen**—On November 25, in Brattleboro, Vermont, Ethan Allen, of New York City and North Andover, Massachusetts, husband of Elizabeth P. Gray Allen.

**Bigelow**—On December 1, at "Bigelow Homestead," Malden-on-Hudson, New York, Lillian Pritchard Bigelow, wife of Poultney Bigelow.

**Brown**—On November 30, in Westport, Connecticut, Clyde Brown, husband of Caroline Schwefel Brown.

**James**—On November 25, Ellery Sedgwick James, husband of Louise Russell Hoadley James.

**Peters**—On November 21, Miss Elizabeth Peters, daughter of the late Reverend Dr. Thomas McClure Peters.

**Phelps**—On November 25, in Mount Kisco, New York, Dudley F. Phelps, husband of Louise Gordon Peck Phelps.

**Richards**—On November 22, Gullan Verplanck Richards, brother of Louisa Verplanck Richards.

PHILADELPHIA

**Bryant**—On December 7, Henry Grier Bryant.

SAN FRANCISCO

**Redding**—On November 21, Joseph Deighn Redding, husband of Myra Cowles Redding.

ENGAGEMENTS

NEW YORK

**Boies-Watts**—Miss Marie Boies, daughter of Mrs. David Boies, of Scranton, Pennsylvania, to Mr. John Watts, of New York City, son of Mr. and Mrs. Ridley Watts, of Morristown, New Jersey.

**Butler-Lawrence**—Miss Sarah Schuyler Butler, daughter of President Nicholas Murray Butler, of Columbia University, and Mrs. Butler, to Captain Neville Lawrence, of London, England, son of Sir Walter Lawrence.

**Cook-Lindley**—Miss Grace Bigelow Cook, daughter of Mr. and Mrs. Thomas G. Cook, of New York City and "Heathcote Farm," Kingston, New Jersey, to Mr. F. Vinton Lindley, son of Mr. and Mrs. Charles Allen Lindley.

**Davis-Davidson**—Miss Kathryn Isabelle Davis, daughter of Mrs. John Edward Lounsbury Davis, to Mr. Clinton Davidson, junior, son of Mr. and Mrs. Clinton Davidson.

**Du Val-Yardley**—Miss Augusta Harper Lynde Du Val, daughter of the late Clive Livingston Du Val and Mrs. Du Val, to Mr. Alfred Jenkins Yardley, son of Mr. and Mrs. Farnham Yardley, of Llewellyn Park, West Orange, New Jersey.

WEDDINGS

NEW YORK

**Bellinger-Wood**—On November 28, at the home of the bride's aunt, Mrs. George Arents, junior, Mr. René Du Champ Bellinger, son of Mrs. M. Couderet Bellinger and the late Brigadier-General John B. Bellinger, and Miss Barbara King Wood, daughter of Mrs. G. Howard Davison and of Mr. Arthur King Wood, of Philadelphia, Pennsylvania.

**Erskine-Law**—On December 21, at "Friendly Hills," Tryon, North Carolina, Mr. Charles Robert Erskine, son of Mr. Ralph C. Erskine, of Stamford, Connecticut, and Miss Elizabeth Law, daughter of Mr. and Mrs. Andrew M. Law, of Spartanburg, South Carolina, and Tryon.

BALTIMORE

**Thomas-Jackson**—On November 28, Mr. James Walter Thomas, son of the late Dr. Henry Thomas, and Miss Isabel Jackson, daughter of Mr. and Mrs. Everett E. Jackson.

PHILADELPHIA

**Hagar-Greer**—On November 22, in Saint Paul's Church, Elkins Park, Mr. Walter F. Hagar, third, son of Mrs. Lavino Hagar, of "Onival," Chestnut Hill, Pennsylvania, and Miss Elizabeth A. Greer, daughter of Mr. and Mrs. Benjamin W. Greer, junior, of Meadowbrook, Pennsylvania.

WASHINGTON

**van Hoorn-Phillips**—On November 26, at "Phillips Hall," Butler, Pennsylvania, Mr. Lucien van Hoorn, Counselor of the Netherlands Legation, and Miss Katharine Phillips, daughter of Mr. and Mrs. Thomas W. Phillips, junior, of Washington, D. C.

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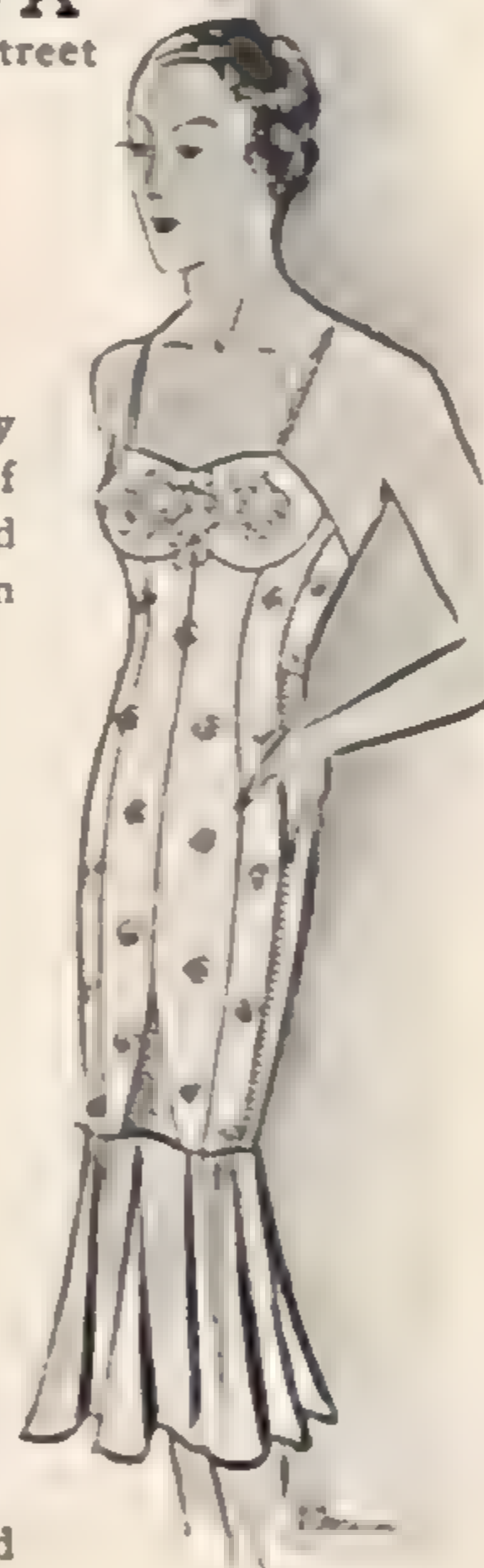
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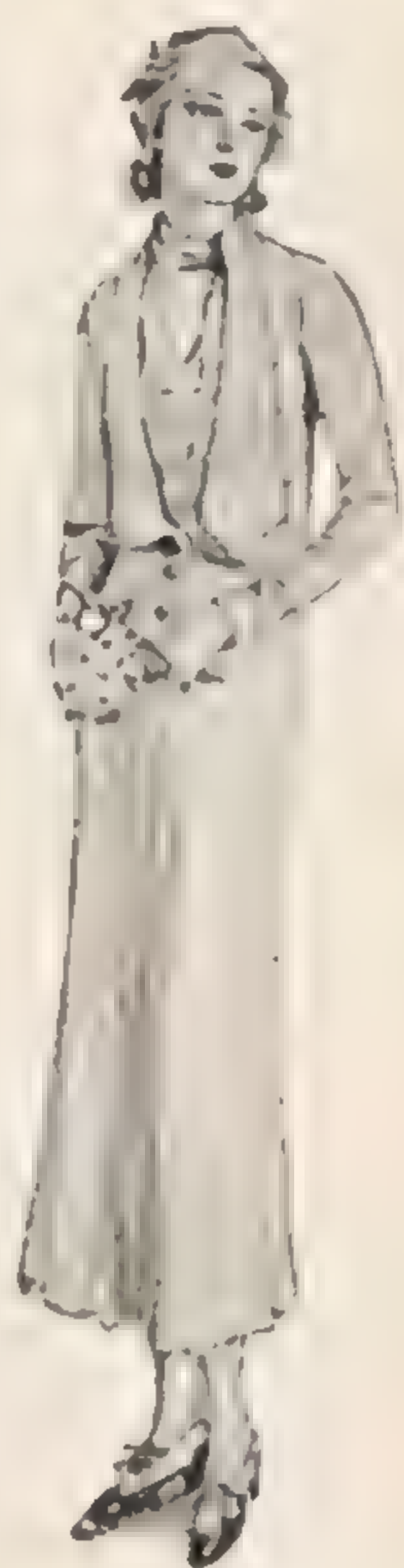
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## V O G U E

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Cover design by Erickson

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JANUARY 15, 1933

## THE CONDÉ NAST PUBLICATIONS, INC.

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AMERICAN, FRENCH, AND BRITISH

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# Vogue's

## eye view of the mode

ABOUT now, the fashion public puts its hands on its hips and demands, slightly out of the corner of its mouth, "Well, what's new?" Herewith, we hand you certain important tidbits: There is gold in them thar Paris hills—that is to say, a certain amount of gold will be chic. Also, checks (but, alas, only in fabrics and very small), vertical stripes, and tiny polka-dots.

AS you may have been noticing, it is very much the fashion to write guide-books, these days. The book-market is flooded with them. This is to suggest that you compile your own guide-book to New York, with scissors and a Vogue. Clip out the "Guide to Gaiety" in the January 1 issue, for instance, and "Sabbath Day Byways" in this issue—and there you are.



AT the left, you see graphically illustrated the ancient practice of sticking a gentleman. Ladies have done it for centuries, usually in the name of Sweet Charity. The newest methods of sticking gentlemen you will find explained on page 35, where the different techniques are discussed authoritatively. To speak less symbolically, here are some new and bright ways of collecting money for charity practically painlessly.

AT the left, below, we give you Madame Talbouze, the guiding light of the great Paris house of Alexandrine, where the gloves come from. Lots of the most amusing glove ideas are born and grow up in this place. If you turn to page 42, you will see some new and exciting ones on the hands of two beautiful young women.

ON pages 30 and 31, you will see some photographs of the aerial Miss Earhart. Poising for an instant, she was caught by Mr. Steichen in what the well-dressed aviatrix will wear. Below, on the other hand, you see what was smart to wear when a gentleman said, "Come, Josephine, in my flying machine." We feel the trend towards the trim is all for the best.







HOYNINGEN-HUENÉ, PARIS

### **The Hon. Mrs. Reginald Fellowes**

Mrs. Fellowes, one of the reigning *élégantes* of our time (née Marguerite Decazes), had an American-born mother, the former Miss Singer. She wore this green velvet dress with a silver fox cape (a perfect costume for a bride's mother) at the wedding of her daughter, Princesse Emeline de Broglie, to Comte Alexandre de Castéja. The wedding is described on page 21



# COMING EVENTS

## prophesied by Paris

JUST as a critical audience in Newark or Washington can tell whether a new play being tried out on them will "take" on Broadway, so can the fashion expert pick out the new trends in the Paris mid-season collections and forecast their portent in the constant evolution of clothes. The "mid-seasons" (those in-between-season collections alternating with the Big Shows in early February and August) are the weather-vanes that point which way fashion winds are blowing. Created primarily for private clients and for extra-seasonal needs, such as clothes for winter or summer resorts, many of the models shown incorporate the French dressmakers' first thoughts on the coming season; here, new silhouettes; there, new colours; elsewhere, new ways of handling fabrics. Once again, Vogue outlines for its readers a picture of the clothes that will be worn this spring.

**THE DAY SILHOUETTE WILL TURN STRAIGHT.** The most significant trend is towards a straighter silhouette for daytime. This will be stressed by knee-length, squarish box-coats hanging absolutely straight and wide over a slim, straight skirt. If you have a hem-length or a three-quarters length coat, it will, as often as not, be fastened at the neck and hang loose, straight, and open. Even jackets over dresses, as well as many suit jackets, will have a straight cardigan look. And there will be boleros cut square and tidy around the waist, over a matching dress or skirt and contrasting blouse.

**THE FITTED SILHOUETTE WILL BE LESS CONFINING.** The ribs-bound-at-all-costs silhouette is disappearing from the mode. The beltless, fitted coat or jacket will be fitted hardly at all, hanging much more loosely about the waist than last season. When belted, it will have a slightly bloused look. The one exception will be the jackets of strictly tailored suits, which will continue to indicate the waist-line and flare out a bit to six or eight inches below the waist-line.

**SKIRTS WILL HANG STRAIGHT,** whether cut on the straight or on the bias. Any circular fulness in a day skirt will fall within a straight up-and-down outline.

**AIDS TO THE VERTICAL LOOK** will be stripes in fabrics, vertical lines of buttoning, and sashes with long panel ends reaching to the hem of the dress.

**HIGH-CLOSING NECK-LINES,** elongating the vertical silhouette, will be seen on afternoon and evening dresses. For day, there will be bodices, or scarfs incorporated in the dress, double-crossing at the base of the neck. Closed-in neck-lines will continue to be worn, and some



VIONNET'S DARK BLOUSE WITH A LIGHTER SUIT; SAKS-FIFTH AVENUE

blouses will have turtle-necked effects. In the evening, the same trick of double-crossing at the throat will be seen in bodices split into two long scarf-ends that lap over each other and turn ingeniously into shoulder-straps going down the back.

**SLEEVES WILL BE STRAIGHT AND FLAT** in practically every instance. Coat sleeves will be plain and straight, with about the same width at the wrist as at the elbow. Some short evening coats will have long, tightly fitted sleeves. Dress sleeves will be either straight or fitted down to the wrist.

**THREE-QUARTERS SLEEVES** will be extremely smart, on coats, dresses, and blouses. Three-quarters coat sleeves, in many cases, will be worn over tightly fitted dress sleeves reaching to the wrist. Three-quarters dress sleeves will be loose and straight; or else tight, in some instances, with a pushed-up treatment below the elbows reminiscent of pushed-up shirt-sleeves. The loose three-quarters sleeve will often have some form of inconspicuous complication from the elbow down—either folded over in a triangular placket and buttoned, or cut into a flare, or supplemented by a pleated or gathered ruffle. Some long sleeves on dresses and jackets will have a jutting cut at the three-quarters mark. Many blouses will have straight, short sleeves, to the elbow or half-way down.

**BLOUSES WILL BE IMPORTANT.** They will be made of every imaginable material, with cottons coming in for a large share of popularity—piqués, finely striped cottons, crinkled cotton crêpes, batistes—, as well as façonné silks, printed silks, crinkled crêpes, and satins.





LANVIN



SCHIAPARELLI • MAINBOCHER • LANVIN

DARK BLOUSES WITH LIGHT SUITS will be the most startling innovation of the season. You will see black satin blouses with violet-blue and grey suits, navy-blue crinkled crêpe with a hyacinth-blue suit, a brown crêpe blouse with a beige suit, or a red blouse with a white suit for resort wear.

SOME JACKETS WILL CONTRAST with skirts or dresses. A black dress may have a jacket of white satin, or of black-and-white printed crêpe, or of black-and-white checked woollen. A brown jacket will go over a beige dress; a red-and-white checked one will add colour to a white dress.

ELBOW CAPES WILL BE TREATED AS JACKETS. Cut to look as though they were an integral part of a cloth coat, they will, in fact, be removable, disclosing a one-piece dress underneath. In the majority of cases, the capes will be edged with fur around the hem or all around the edge and neck. Fox furs and flat furs will be used

for these capes, and a dress-and-cape ensemble of black cloth with black or silver fox will be exceedingly smart for day wear. It will be seen both in woollens for morning and in satins for afternoon and evening wear. This idea in homogeneous ensembles will be extremely important in the coming mode. Also in this category of capes will come elbow-length fur capes for day and evening. Occasionally, elbow-length cloth capes will be attached to a coat for sports wear or travelling.

BERTHA-CAPIES WILL TIE WITH A BOW and be treated as a separate or an attached collar on a dress or coat. A flat fur cape-collar will be tied on a black cloth dress with a pink satin bow; a flat bertha-cape will be attached to an afternoon dress under a scarf-collar of velveteen ribbon tying in a bow.

CORRELATED COAT-AND-DRESS ENSEMBLES will be very smart, this year. These are coats over contrasting dresses, so cut and designed as to give the impression





AUGUSTABERNARD • LANVIN • GOUPE

of coat-dresses over coloured linings. The coats are of light-weight woollens or tweeds, unlined and only slightly fitted, and the dresses may be of woollen or silk. A beige tweed coat over a coral-red woollen dress will have an inverted V slit up the back, showing a flashing bit of colour. A brown coat will be cut with an extra-wide, flat neck-line and three-quarters sleeves, the scarf collar and long, tight sleeves of a coral woollen dress giving the appearance of coloured collar and undersleeves. A long, slim, navy-blue coat over a grey crêpe dress with a scarf will be cut to look like a coat-dress with a grey crêpe guimpe.

CHECKS WILL BE EVERYWHERE, day and evening. They will be of every type—checkered, *pied-de-poule*, scattered squares, distinct or obscure, printed or woven—but they will be small. In woollens or wool-like silks, they will be used for entire costumes or for dresses under plain coloured coats, skirts with plain jackets,

LANVIN (left on opposite page): Colour on black—wool dress; olive-green velveteen scarf; Bonwit Teller  
SCHIAPARELLI: Blistered fabrics—in white ribbon; dress of black jersey; Saks-Fifth Avenue

MAINBOCHER: Checks—in a black-and-white wool suit with a grey cast

LANVIN: Coloured sash—of blue satin against black satin; Bendel

AUGUSTABERNARD: Three-quarters sleeves—with organ-pleated ruffles; black wool dress; Bonwit Teller

LANVIN: Straight-hanging jacket—white satin, worn over black satin sleeveless dress; from Bonwit Teller

COUPY: White piqué—collar, straps, and belt; brown wool dress; fitted jacket; Saks-Fifth Avenue

YVONNE CARETTE (below): Fabrics combined—black georgette top, black crinkly jersey skirt

SCHIAPARELLI: Box-coat silhouette: hyacinth jersey suit; navy cotton crêpe blouse; Hattie Carnegie



YVONNE CARETTE





MAGGY ROUFF • LOUISEBOULANGER

MAGGY ROUFF • WORTH • GOUPY

jackets with plain skirts or dresses. In silks, they will be used for blouses and day dresses and ensembles; and, newest and most striking of all, in brown-and-white for dinner-ensembles and evening dresses. Black-and-white checks will be extremely popular for day wear; more distinctive will be checks in brown-and-white, brown-and-beige, black-and-beige, navy-and-white, or black-and-white with a decided overcast of grey. Some red-and-white checked silks will be seen for blouses and dresses for summer wear and in woollens for resort jackets.

VERTICAL STRIPES will have an important revival. Woollens with woven stripes and widely spaced ribs or with contrasting woven stripes and ribs will be seen in suits. Cottons with coloured thread and woven stripes will be seen for suits

and dresses. Heavy silks with woven stripes will appear in day ensembles and evening dresses. Thin silks with pen-lines will be made up into blouses.

PRINTS FOR DAY will be dark, with tiny all-over patterns and small flower designs, sometimes in monotone effects and often on dull backgrounds; or they will be light with rather large, indistinct flower designs. Polka-dots will return in small sizes.

BEIGE will be the outstanding day colour, in the group of neutral shades. It will be seen in every nuance, used alone or combined with other shades of beige, or with brown, or, occasionally, with navy-blue. It also may be used as the background for contrasting colours or worn with contrasting accessories. It will be the most useful all-round colour of the year, as it will be equally smart for informal and formal day clothes.

GREY, also in the neutral category, will be exceptionally smart for both day and evening. Here,





LANVIN • AUGUSTABERNARD • MIRANDE

again, two or more shades may be combined, especially in woollen day dresses and suits. When used alone (practically all shades of grey will be good), it will be seen in woollen dresses, suits, and cape-and-dress ensembles and in silk day and evening dresses. It will be effective for daytime wear when it is combined with pale blue or rose in blouses or scarfs.

**SPRING DAY COLOURS**, after the two neutrals mentioned, will include an overwhelming amount of black (but more about black later); then dark Havana-brown, purplish blues, and some navy-blue used in conjunction with grey. In the lighter colour range, there will be salmon-pinks, coral-pinks, and a bit of rosy- and ruby-reds; with sherbet coloured materials—grenadine, lemon, orange, strawberry, apricot, and peach—used for scarfs and bows with neutral coloured town clothes and in summer suits and dresses for resort wear. (Continued on page 76)



GOUPLY

## Straighter and looser lines

MAGGY ROUFF (first on page 20): Sunburst pin tucks—black velvet coat; Atkins LOUISEBOULANGER: Bows—green ciré satin; black silk jacket-frock; Rose Amado MAGGY ROUFF: White crinkled crêpe—for a blouse, with angora jersey; Milgrim WORTH: Elbow cape—lynx fur; beige wool dress; Bendel GOUPLY: Checks—in a crêpe dress, with a black velours coat with a piqué collar

LANVIN (above, left): Flat cape collar—of black shaved lamb on a black woollen dress; Bonwit Teller AUGUSTABERNARD: High-neck crossing—on a black marocain dress, with a white marocain bow MIRANDE: Plain and checks—a white wool jersey dress and a red-and-white jacket GOUPLY—Grey, in a bolero suit of angora woollen, with a bluish-grey silk blouse



# NEW POINTS FROM PARIS

## for evenings ahead

• The dress below, Augustabernard's "123," is an evening dress with an afternoon look given by the high neck-line. It's made of black satin. Worn with an informal evening wrap, it's perfect for the theatre or small dinners and for restaurant dining. Paris also wears it with a hat and cape in the late afternoon. From Saks-Fifth Avenue

22



Afternoon-evening dress

22



Ribbons come into their own

JANUARY 15, 1933



- Louiseboulanger is having great success with her ribbon trimmings. On the dress at the left, above—"235," of rose coloured satin—red velvet ribbons are knotted and tied with French finesse; from Nelson-Hickson
- The dress beside it is Louiseboulanger's "236," a model of black blistered velvet and black tulle on which black ciré ribbon assumes a startling importance. A bow on one shoulder and a panel sash are charming; Bendel
- At the upper right on this page, you can see one of the new frocks with a straighter silhouette—an important incoming fashion. This is Worth's "Cambo," of chocolate-brown satin



23



The silhouette straightens out

JANUARY 15, 1933

23



Two fabrics

23



Enter the evening suit

- Just above is another example of the straighter silhouette, in Worth's "Argentan," a dress of black crépon with a fox-trimmed green velvet cape. Bergdorf Goodman has the dress
- The first dress on the second leaf is Mainbocher's "1016," combining dull and shiny white satin in sun-ray panels; Bergdorf Goodman
- Next is Mainbocher's "961," using vaporous black chiffon in an enchanting model with a train of black faille and an old-fashioned fichu with chiffon ruffles; Saks-Fifth Avenue
- The evening suit—Lanvin's "Épopée," at the right. It's of black broadcloth, fox-trimmed, with a silver lamé blouse; Bonwit Teller



# A PARIS WEDDING

**As seen by him**

EVERY fond mother of daughters is passionately interested in weddings, even in a wedding that took place in France, in a setting that was typically French. The one I am going to describe was as French as possible, yet it had certain points of similarity with weddings everywhere and was so successful that it might well serve as a model, even in America.

It was the occasion of the marriage of the Princesse Emeline de Broglie and the Comte Alexandre de Castéja, which took place in Paris before Christmas. The bride's mother, the Hon. Mrs. Reginald Fellowes, had an American-born mother, Miss Singer, and the groom's mother was also American born, having been Miss Garrison of New York, so that this wedding was of international interest. International marriages of the last generation—marriages of Americans with Frenchmen—are being repeated in this generation by the marriages of these half-Americans, whose mothers came to Europe at the end of the nineteenth century. One finds that many young French couples of to-day are half-American on both sides of the family, and this particular marriage is only one of many of its kind.

The setting for the ceremony was the Chapel of the Invalides, which, I think, is one of the loveliest churches in Paris. It is hung with countless banners of the Napoleonic wars and lighted on dim days, as on this occasion, by thousands of candles suspended in crystal chandeliers. Above the altar is an enormous window giving a vista of Napoleon's tomb bathed in its mysterious blue light, which is just on the other side of the wall of the Chapel. To add to the lovely atmospheric effects, the day of the wedding was almost as foggy as a wintry London day, and, when the doors were opened for the bride to enter the church, the courtyard of the Invalides, half-shrouded in the mist, was more like a painting by Hubert-Robert than anything real.

Long before the arrival of the bride (who was three-quarters of an hour late), Mrs. Fellowes and her two youngest daughters walked the length of the aisle for the inspection to which the bride's family must always submit. And, as usual, nobody was disappointed in Mrs. Fellowes. Although she looked incredibly young to be a (Continued on page 72)

Jean Patou made the white satin wedding-dress worn by the Princesse de Broglie, omitting lace entirely. The younger daughter of Mrs. Fellowes, upper left, wore white corduroy-velvet and leopard

One of the guests wore a chin-chilla-lined black wool suit. The red velvet costume of Comtesse de Castéja, the groom's mother, was sable trimmed, as was Princesse André de Broglie's brown velvet







SCHIAPARELLI (BEST) • SCHIAPARELLI (ALTMAN) • SCHIAPARELLI (BEST)

### Here the conquering colours come

If there's anything new under the sun, it is Schiaparelli's square-shouldered box-coat silhouette, "477"; the blistered silk it's made of; the fresh combination of sherbet-pink with brown and beige. The floppy scarf is of blistered cotton

A purplish cast has come over navy-blue—observe it here in the centre—in a wool slip and jacket, "481." There's a bolero cut across the back, an infinitesimal blouse of white jerselli, steel clamps, and a knitted Schiaparelli cap to match

Grey, one of the two most important spring colours (the other is beige) never looked smarter than in "478." The wool is soft and fuzzy and flecked; you wear a raspberry-pink façonné silk blouse (seeds and all) and a nubbly knitted hat



# BOUQUETS IN OLD VASES

## For various uses



A crystal swan-shaped vase from the Westport Antique Shop has been arranged by Max Schling with a combination of yellow roses, salmon snapdragons, and African daisies, soft in colour and varied in pattern. Mr. Schling often makes for the same room several groupings of the same flowers, each of them distinct from the others.

Camellias, certainly among the most decorative of flowers, seldom meet any treatment but the traditional one of hapless floating in a green glass bowl. Here, we have the ingenious use of an old white-and-gold porcelain inkwell, the inkpots being concealed under a pensive bisque figurine. The camellias, pale and deep pink with glossy dark-green leaves, are arranged formally in the curves of the shell-shaped base.

We must not forget that hyacinths may be cut and combined with other less scented flowers—short-stemmed cottage-tulips, for example, or even with their own green leaves in glass for a breakfast-tray. A small bouquet of yellow primroses and Parma violets arranged in a miniature alabaster urn would grace either a dressing-table or a desk. Carnations are often arranged with great effect in low, close masses of varied colours, either surrounded by a circle of laurel leaves or without foliage of any sort. The problem of arranging roses has been met here by reverting to the typical and beautiful crystal rose-bowl, grouping them low and using a variety of colours. The effect achieved by the addition of one or two dark-red blossoms to the pale yellow and pink mass is a simple device that can be used in many other ways. In one of William Nicholson's flower-paintings, the presence of a single deep-purple pansy in a small bouquet of pale primroses is a diverting illustration of this principle.

**A**LTHOUGH it is obvious that no room is complete without flowers, many rooms are marred in effect by flowers badly selected for form and colour, and even at times by an overabundance of them. Better only the proverbial pot of hyacinths than an excess of unselected masses of bloom. When such a variety of old porcelain and glass vases is available, it is strange indeed that we ever see chrysanthemums and oak-leaves thrust harshly into glass trumpets.

Intuition and ingenuity are required to achieve such effects as these by Anne Tiffany, particularly when the variety of flowers at hand is somewhat limited. Combining two or three sorts, we find the delicate lilac of orchids and the pale yellow of roses arranged simply in a pair of Longton Hall sauce-boats, and a pale pink camellia with blue lace-flowers in a pink glass cornucopia is a particularly happy choice. This does not mean, however, that priceless porcelains are necessary to a good effect—nothing is more lovely than mignonette in a clear glass laboratory jar, an inexpensive and perfect container for almost any bouquet.

Orchids of the miniature variety combine with many other flowers, in spite of the prevalent idea that, like caviar, they are at their best unadorned. Several sprays in varying colours will be particularly right in a modern room, perhaps because of their unusual shapes and markings.

The great urn that holds lilies, shown on the opposite page, is in reality a tureen of the Biedermeier epoch, mounted on its high oval base. This is a most effective arrangement for a console table or for a mantelpiece if the room is large enough in scale. In this same manner, large formalized bouquets are often arranged, using lilies, delphinium, and roses, in the fashion of old Dutch flower-paintings.



ARRANGEMENT BY MAX SCHLING





FOUR GROUPINGS BY ANNE TIFFANY

The arrangement below consists of yellow roses with lilac orchids in a pair of Longton Hall sauceboats and a striped pink glass cornucopia holding a pink camellia and blue lace-flowers. Orchids from Thomas Young Nurseries

Pink camellias are formally arranged in an antique white-and-gold porcelain shell from the Westport Antique Shop. A Biedermeier porcelain tureen (right) holds a mass of lilies. Camellias and lilies from Irene Hayes



THE 3







AUGUSTABERNARD (MILGRIM) • SCHIAPARELLI (BONWIT TELLER)





SCHIAPARELLI (STEIN AND BLAINE) • MAGGY ROUFF (JAY-THORPE)

## NEUTRAL POWERS

If ever you have leaned back and looked up at the frescoed ceiling of an Italian palace—you have seen where these colours come from—shadowy, plaster-like. Sable and pale grey (two shades are better than one) are the subtle allies of the Augustabernard dress, "125," on the opposite page: grey chiffon, very full of skirt, though it looks so slim, and topped by a sable-trimmed jacket

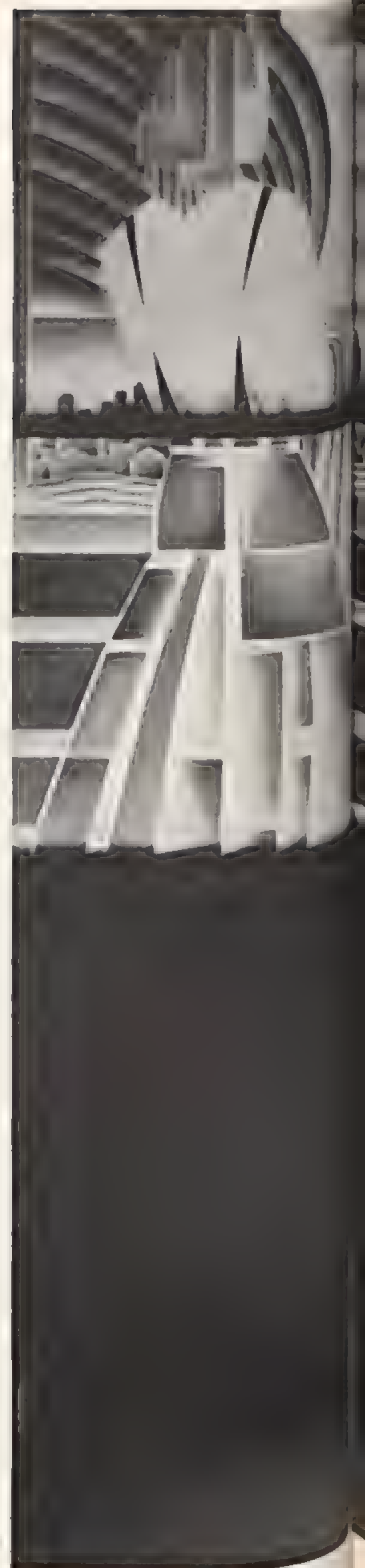
You'd look like a long, slender stalk in this stem-green Schiaparelli of silk jersey "464"—the skirt of which juts out spectacularly way below the knees (it is the second dress on the opposite page we're speaking of now). A sash of bronze-green blistered silk—a very stiff sash instead of the soft ones you're accustomed to—marks the high waist, passes under one of the back straps, and falls to the floor

Schiaparelli's instinct for the beautiful in curious fabrics has led her to an unusual blistered and cut plush ribbon, out of which she has made a tiered and flaring bolero in mahogany-brown, to wear over a clinging sheath of shadowy-grey jersey-velvet, thus creating another surprising colour combination to contemplate for spring. This, the first on this page, has been christened "473" by its maker

Two great rhinestone rings—far bigger than curtain rings—hold in the expertly moulded fulness around the ribs, on Maggy Rouff's blue satin dress, labelled "Florentine." A godet in front allows dancing width to an otherwise slender skirt, while the back is absolutely bare to the waist, except for shoulder-straps. Contrast lies in the silver fox trimming on the velvet jacket. Jay-Thorpe has the dress



## FIRST LADY OF THE SKY



AMELIA EARHART AGAINST MR. STEICHEN'S PHOTO-MURAL IN RADIO CITY

STEICHEN





### Some high-flown fashions

THE practical suit worn by Miss Earhart in the photograph on the opposite page was designed for women pilots to wear when there's work to be done. It's made of "Flying Field," a sturdy, gabardine-like fabric, and has loose trousers and a snugly fitted jacket, leather-trimmed and slide-fastened. If you're an aviator, you slip it over almost any costume and wear it when you're working around the plane, or for parachute work, or in an open plane—when the tight wrists and ankles prove comfortably warm. (Miss Earhart posed for this picture in front of Mr. Steichen's photographic panels in one of the rooms designed by Eugene Schoen in Radio City.)

• In the photograph above, Miss Earhart is wearing a brown jersey sports suit with a white knotted scarf—a costume of the type which she would wear in a closed plane, or for any other sort of travel. (The glass mural

behind her, by Maurice Heaton, commemorates her famous flight across the Atlantic and is an interesting part of the decorations of the new Roxy Theatre, in Radio City.)

• In the old days, female fliers got themselves up in pretty conspicuous clothes—goggles, helmets, tight-laced boots, and trick suits. You still see some amateurs at air-races in these musical-comedy clothes, but no chic flier would be caught dead in them to-day.

• To-day, your choice of flying clothes is determined by whether you are flying in an open or a closed plane.

• If it's a closed plane, you wear a very simple sports costume—the sort of thing worn for any other sort of travel. A chic pilot dresses so that she will look well when she gets where she's going.

• In an open plane, you need to dress warmly—as in an open car. The most (Continued on page 66)



• The beiges and greys will sweep through the day mode. First and second, right, are Goupy's "Bon Voyage," a dress, jacket, and coat of diagonal cheviot, piqué, and velvet touches; Jay-Thorpe. Third—Bruyère's suit, "Lautaret," of jersey djalap, with an astrakhan collar; yellow crêpe blouse; Saks-Fifth Avenue. Fourth—Lanvin's dress, "Desinvolve," of wool crêpe; black satin sash; Altman. Fifth—Maggy Rouff's wool suit, "Capitan"; fox-trimmed cape; Bonwit Teller.

• Below—the new smoke-grey. Goupy's flannel dress, "Biquette," has hyacinth threaded batiste trimming; Jay-Thorpe. Second—a broadcloth dress and cape, Worth's "300," worn with brown. Third—Augustabernard's apple-red marocain dress, "115," in princess lines. Fourth—one of the gay reds, if you prefer gay shades. Augustabernard's wool crêpe dress, "114," with angel sleeves. Fifth—Schiaparelli's striped cotton suit, "482"; crêpe blouse; Bergdorf Goodman.



• Directly below is a bright, formal suit enriched and offset by an arabesque of fox. It's Paquin's beautiful model, and with it is worn the new hat sensation—Reboux's aigrette model.

• The second lady, who was seen at a Paris wedding, presents a colour combination quite uncommon—a green bagheera dress, grey velvet hat, grey fox muff, and grey gloves—a very formal outfit, to be sure.



# SPRING SPECTRUM



# SABBATH DAY BYWAYS

## Off the straight and narrow path

NEW YORKERS are little tragedies on the Sabbath. When the vast offices are closed and the vast shop-windows curtained and the vast roar of traffic muted, a vast ennui invades the inhabitants. Through the deserted streets, they prowl like caged animals in their minks and cutaways, presenting to a visitor from Mars, the pathetic spectacle of a lot of well-dressed people just wandering around.

Only about one-half of a half of one per cent. of the high-strung population really enjoys the day of rest. They are the explorers, the wanderers from the fold, the unconventional few who deliberately seek out queer little ways of entertaining themselves.

They walk. Between the family midday roast and tea-time, they beat the sidewalks. They can tell you exactly when the lights come on in the big row of buildings that fringe the south side of the Park, because they have thumped through the snow in the blue twilight, from Ninetieth Street down to the Plaza, looking up at them. The camels and the moth-eaten llama in the zoo are their personal friends. They know when the Blackwell's Island prisoners take the air, because they have walked across the Queensboro Bridge on the elevated footpath which runs high above the traffic. They know all about the sunset as it is seen from the footpath of Brooklyn Bridge, and they know the Jewish synagogue which you pass on the New York side, if you make the horseshoe loop and come back by the Manhattan Bridge.

They can lead you straight as a die to the best examples of Georgian architecture in the Washington Square district. They have their pet front doors, their favourite ironwork and cornices that they like to revisit, and they know that it is rather fun to stop in afterwards, for old time's sake, at the Lafayette on Ninth Street, the famous old Café Martin, for tea or for an early six o'clock supper based on Mussels Marinière.

They have looked up at the Fifty-Ninth Street bridge from the little cobbled walk of Riverview Terrace, off Fifty-Eighth Street, one of the sweetest little culs-de-sac in town. They have planned how the tenements at the end of Fifty-Fifth Street, right on the river, could be remodelled for practically nothing and drawn the plans afterwards on the table-cloths of the near-by brewery.

They have done Riverside Drive, looked up the haunts where they played as children, if they did play there as children, and had tea at the old Claremont Restaurant, looking down on the frozen river and the four-masted schooner, warming their hands by the open fire.

They have skated in Central Park, inspired by prints



of the 'Eighties or by an inner yearning for decent exercise, and they know that, if the red ball is hoisted there by the lake, it means good skating weather and that you can drop in at the Central Park Casino after your skate, dump your skates on its fashionable floor, fall upon your tea to delicious music, and watch the young people dance.

It is pleasant to go to the Town Hall concerts or to the Symphony to bask in bliss for a few hours in the music and in the soft, wistful half-light of Carnegie Hall, and then to stop as you walk home at the Plaza for tea and toasted crumpets—"at the Plaza," a phrase redolent of tea-after-the-matinée parties of your childhood or of tea-dancing in first vacations.

You get fond of museums on Sundays. You learn to take a hansom cab and make a sentimental journey with a fellow enthusiast to the birthplace of Theodore Roosevelt on East Twentieth Street, to snoop among the what-nots and antimacassars where the fighting blood of the Colonel of the Rough Riders waxed strong. You stop again and again at the Museum of Modern Art on West Fifty-Third Street to see the American things or to look again longingly at the white Picasso or the evanescent little Seurats in the rooms on the top floor. The Museum of the City of New York is entrancing to any one who is interested in New York. The high spots of the city's history are told in a remarkable series of calligraphs, fascinating to grown people as to children. There is also a beautiful collection of old dresses, culled from famous New York attics and dripping with brownstone memories. You discover the big Michael Friedsam collection at the Metropolitan, and you jot down mentally how the green curtains are draped on arrows in that room in the American Wing.

One Sunday, you find yourself wandering nostalgically along Eighth Street to the Whitney Museum to see the modern Americans, and the next Sunday in the romantic Cloisters on Fort Washington Avenue, devoted entirely to Mediaeval Art, and the Sunday afterwards you may be way up in the East End Avenue region, looking at Vincent Astor's rebuilt tenements, "Poverty Row," and at the old (Continued on page 66)





STEICHEN

CHANEL (CHEZ NINON)

### Miss Taylor in rose velveteen

Miss Mary B. Taylor, the débutante daughter of Mr. Bertrand Taylor and Mrs. Francis H. McAdoo, has buttoned her slim self into a Chanel dress in a delicious shade of rose velveteen, to prove that it's possible to combine the air of a jeune fille with extreme smartness. The huge chair, covered with one of the white woollens that are a Syrie Maugham specialty, is an effective background



# RAISING MONEY PAINLESSLY

## For charity's sake

**E**VEN in the holy name of charity, you can't—these days—get away with being dull. There was a time when people would sit through interminable tableaux and watch, with some semblance of a smile on their faces, rank amateurs posturing through the Cleopatras, Joans, and Helens of History. Deadly as it was, all was forgiven on the grounds of a Good Cause. But charity began to see that boring its benefactors was bad business, that the lovely plush-and-gold chairs were becoming abysmally empty, and that the gross proceeds from such proceedings were anything but gross.

Something had to be done about it, and something was. Charity suddenly developed a sense of humour. Let's take their money away from them, the new train of thought ran, but let's make them like it. Let's give them a good time, even if we do gouge them. Let's, for heaven's sake and charity's, put a little fun into this fund-raising.

After all, it's a much shrewder form of money-getting—a sort of sugar-coated, double-edged philanthropy—benevolent to the donor as well as the donee. And the beauty of it all is that your victims don't mind seeing you again, when it's all over; they don't mind being hooked a second, third, or fourth time.

Instead, they love it. And who wouldn't? Who would mind being held up for charity—when you get in return for your money, say, a chance to attend the dress rehearsal of "Gay Divorce"—which was the Saint Timothy League's clever stunt for raising funds this winter? Who wouldn't give a right hand almost (to say nothing of a good round sum) to see a big Broadway rehearsal and be ahead of the blasé first-nighters? And who wouldn't dig deep in their



pockets—when it meant going to such a party as Mrs. William Woodward and Mrs. W. Goadby Loew gave this winter at the Central Park Casino for the New York Hospital Social Service—a brilliant party that filled the black-and-gold Casino with almost all of New York's Best People, the entertainment alone giving you more than your money's worth in Broadway stars.

And who wouldn't gladly fork up a neat sum to be one of the first to go up into the towering heights of the new Radio City's broadcasting studios and sit and watch the first broadcasting program go out from this world-famous temple? To see the insides of this gigantic pile of steel is amusing enough, to say nothing of being allowed to watch its first program go on the air. This is the idea of the Neurological Institute. In another wing of Radio City, still another charity reaped a small fortune. In the exciting International Music Hall, a brilliant program crowded the theatre for the benefit of the women's division of the Architects' Emergency Committee, under the leadership of Mrs. A. Stewart Walker.

Anything to make the charity pill more palatable seems worth trying. A group of young Junior League girls even conceived the giddy but gay idea of giving a roller-skating party in a big public airport last month. Another crowd gave a Derby Dance at the Waldorf and turned the place into a grand composite of Belmont Park, Saratoga, and Longchamp, with horse-racing games, hunt amusements, and a hunt breakfast to take your money away from you and give it to the New York Cancer Institute. One sophisticated brain even thought of giving an "Unattended Benefit." You were invited to attend a benefit that didn't exist at all—you paid your money, but there was nothing to attend. Certainly, you ran no risk of being bored. Six thousand dollars went into the coffers of the Neurological Institute with this ingenious stunt.

If you want to raise a really great sum of money in your own city—nothing is more painless than this. Perhaps you remember picking up the *Herald Tribune* one Sunday last winter and seeing—instead of the usual rotogravure section—a sixteen-page edition with many of New York's Pillars of Society looking out from its chocolate pages; each lady displaying some gown, jewel, motor-car, or other product of the town's best shops. This device, under the generalship of Mrs. J. Norman de R. Whitehouse, netted fifty thousand dollars for the New York (Continued on page 63)





• Out come the minks all along the Atlantic seaboard when the cold winds blow—out they come for race-meets in Virginia, for running around New York, for the opera—looking very Bourbon everywhere, which is probably why mink goes on being one of the reigning dynasties of fur

• Mrs. Gene Markey (better known as Joan Bennett) likes hers to her ankles; Mrs. Eric Phillips, the Canadian horsewoman, likes hers long and bulky, too; Ina Claire goes in for just a chic elbow cape of mink; Mrs. Thomas Bancroft, the former Miss Edith Woodward, wears a velvet beret with her mink; Miss Dorothy Fell and Mrs. Peter Widener wrap up in theirs for race-meetings



MRS. GENE MARKEY

MRS. THOMAS M. BANCROFT



MISS INA CLAIRE



MR. AND MRS. PETER A. B. WIDENER

MRS. ERIC PHILLIPS



MISS DOROTHY R. FELL AND MR. J. WILLIAM Y. MARTIN

## The MINK DYNASTY



# VARIED ADMONITIONS

## for the hostess

HOWEVER boring the task of planning a dinner may be, your cook can not do it for you, and you must bear with it. It is simpler to decide first upon a single course, the roast, perhaps, or even the dessert, and then revolve the other courses about this item, balancing sweet against salt; richness against thinness of flavour. If the roast is heavy, accompany it with the thinnest of salads or a fairly rich salad and a simple dessert on a foundation of fruits. Avoid always the prevalence of creams; more than one creamy dish at a meal is intolerable. If I may quote a prominent young English decorator on the use of pink—"The slightest excess, and the result is affrighting!"

For any occasion, the planning of a dinner need not include more than five courses, and, considering the limits of human endurance, four is usually better. The Victorian day of Gargantuan feasts is plainly over; no one has either patience or inclination for prolonged stuffing. Rather draw out a comparatively short dinner with conversation than bore your guests and yourself with an interminable array of dishes, however perfect each of them may be.

Luncheon should be shorter, but not less sustaining. Beware the prevalent habit of serving only cold foods on warm days. At least one hot dish is necessary at every meal, however appalling the temperature. It may be but a thin, hot soup; do not neglect it. And remember that the hottest of curries on the hottest of days has a magically cooling effect.

While curtailing the length and abundance of Victorian dinners, there is still reason for a return in part, at least, to the lavish breakfasts of that period. The prevalent habit of toast and coffee, or even less, can not really provide sufficient fuel for the average busy morning, whether spent at work or at play. It is a matter of habit; and it is possible, by gradual forcing, to bring yourself to the addition of an egg or two, marmalade, and, in winter, that superb porridge made of Scotch whole oats served with cream and brown sugar. Kedgeree is a pleasant but neglected breakfast dish. The combination of fish, rice, and egg is very delicate and can often be enlarged upon to form a luncheon dish in summer.

Marmalade and jam—of which there are several sorts beyond strawberry and raspberry—are needed for variety. We may overlook devilled kidneys as a breakfast dish suited only to the rigours of the British climate. But let us aspire beyond the banalities of grapefruit and boiled eggs and make breakfast, by ingenious variations, a meal to be viewed with surprise rather than boredom. Toast must be dry, or nearly so, and well provided with butter. Serve rolls and muffins on a Sunday, when there is time to enjoy them, and corn bread, with which, if your habit is tea, you must substitute coffee, clear and black. With bacon, this latter trio makes one of the finest combinations of flavour.

May I express, with the reasonable certainty of wide-spread denunciation, a complete disapproval upon the marshmallow school of cooking so successfully projected upon this entire country during the last thirty years. The quest for culinary "daintiness" and "originality" has had, as is usual in such self-conscious efforts, disastrous results upon food in America. What inner discontent must have prompted (and resulted from) the vicious mixture of mushrooms, shrimps, and cheese; of gelatin, oranges, mint-leaves, lettuce, Malaga grapes, and Roquefort cheese (this purports to be a salad); or green corn added to waffles? Yet we have endless examples of even more terrifying attempts to "tickle the palate"—an unpleasant enough sensation it must be, too, if ever achieved. This is not food; it is sheer pretentiousness and sentimentality.

There is, likewise, no honest reason why any food should be "dainty." If your cook has spent the afternoon curling celery and prinking the salad, she has wasted time, effort, and materials, and must go. All baroque effects should be left to the few geniuses who can manipulate them properly in the legitimate materials and places.

We have, I suppose, to thank the rise of what is known, grimly enough, as "Domestic Science" for a good deal of this elaboration and daintiness, as well as for its opposite, an uncompromising plainness of fare. An unhealthy preoccupation with calories, proteins, and such has given rise (Continued on page 80)



• Vogue herewith offers sincere apologies for the mysterious behaviour of the photograph on page 35 of the December 1 issue, which was unfortunately reversed, to the great confusion of both editor and reader. As a result, the credits for the new flat silver illustrated were, of course, as incorrect as type could make them. Above, we show the same photograph, and, below, we give a correct (we knocked on wood) list of these attractive designs, any one of which would make a charming gift to a bride or a lady celebrating her silver wedding anniversary—or, indeed, to your own silver chest

• They should read: upper row, left to right: "Repoussé Bridal Bouquet" (Alvin); "Fairfax" (Gorham Company); "Coronet" (Rogers, Lunt and Bowlen); "Puritan" (Stieff); "Lady Diana" (Towle)

• In the lower group, the designs are (left to right): "Georgian Colonial" (Wallace); "Pointed Antique" (Dominick and Haff); "Fontaine" (International Silver); "Lotus" (Watson Company); "Francis First" (Reed and Barton)



All remarkably good to look at, all very talented, all hyper-polished and sophisticated—these gentlemen are our finest current examples of what used to be known as heart-fluttering matinée idols . . . the brittle Noel Coward writing and playing in "Design for Living," the handsome Czechoslovakian import, Francis Lederer, of "Autumn Crocus," nimble Fred Astaire of "Gay Divorce," and, on the opposite page, Alfred Lunt, with Lynn Fontanne, also in "Design for Living"



STEICHEN



STEICHEN

NOEL COWARD

**Brains, fame, charm, popularity**



FRANCIS LEDERER • FRED ASTAIRE

CECIL BEATON



# SEEN ON THE STAGE

By David Carb

COINCIDENT with the opening of her engagement at the Lyceum Theatre, the managers of Cornelia Otis Skinner issued a "souvenir" containing lovely reproductions of paintings and prints of the people and places that inspired her sketches, of photographs of the *diseuse* in some of her most famous characterizations, and, among several written things, an article in which Miss Skinner sets forth her approach to the theatre and particularly to that special section of it which she has made all her own. She says in one place: "Theatricality is more or less what I am seeking. To call in the aid of costumes, lights, and music may be cheating. It may even border on hokum. But I'm afraid I believe in a certain amount of well-disguised hokum. Hokum is inevitably a part of the theatre, and my argument is that monologue should approach more and more to theatre until it is recognized as a legitimate offspring—and not a left branch of the concert stage."

She has generously justified her argument. Last year, the greater part of her program was called "The Wives of Henry VIII.," a series of etchings of the half-dozen women who shared the throne with the last of the Henrys. Individual and independent, they had only what might be called background—time, *mise en scène*, and His Majesty—in common. This year, the addition to her program is a "dramatic sequence" entitled "The Empress Eugénie"—six episodes ranging over sixty years in the life of the consort of Napoleon III., showing the development of the character from her late twenties to her early nineties. The result is a rounded, rich, dramatic portrait of a woman who made a profound impression on her period, together with a vivid impression of the temper and tone of that period. Which certainly denotes another stage in the artiste's growth and a much nearer approach to the theatre.

Miss Skinner is on just as sure ground when she contends that the monologist should be his own playwright. "In a play, an actor can afford to waste lines . . . knowing he can redeem himself in more effective moments of another act. The character sketch, however, must be rendered with almost microscopic perfection, or it fails utterly." A large component of the necessary conviction, she continues, is aggression such as the vaudeville artist uses, but she adds, "if he is clever it will be an aggression that is not palpable to the audience. . . . Pace must be more compact (than that of the theatre) and even at times intentionally incorrect. One must give the imag-



STEICHEN

ALFRED LUNT AND LYNN FONTANNE

inary characters time to reply, but never time enough to let sag the interest of the audience, which should be always focussed on the artist."

Not only has Miss Skinner put the various details of her credo into practice; by doing so, she has proved it in every respect right. Her portraits have the radiance of delicate emotion, tenderness, and the true and illuminating sense of values we call humour—all combined with the fine, dry-point clearness and deep overtone of an etching, reality brewed from the adroit mixture of fact and fancy. Which is, of course, the highest—indeed, fundamentally the only reality about human beings.

She concludes: "I believe that something along the lines of 'monodrama' might develop, which would be suitable and adapted to American interests and tastes, something which would become a new and satisfying step in the development of the art of the theatre." No one witnessing her work, with its simplicity, directness, selectivity, and use of none but essential physical accessories, can doubt that already it is doing what she believes it might do.

Part of the reason for quoting so generously from Miss Skinner here is that many people—and among them ardent admirers—dilute their praise of her achievements with the word "sentimental." They are also calling "Autumn Crocus" sentimental.

"AUTUMN CROCUS": This London success by C. L. Anthony, which Basil Dean has directed and which he and Lee Shubert are presenting at the Morosco Theatre, is sentimental, but in an entirely different sense—tender but robust, mellow but never mushy, gentle and wistful, yet always heartily strong. It treats of frustration boldly faced, of defeat bravely (Continued on page 73)





CECIL BEATON

BUSVINE, LONDON

**To London, to London to buy a gala gown**





NORMAN HARTNELL, LONDON

CECIL BEATON

## BEAUTY—BRITISH BRAND

In a world where beauty is becoming too, too hopelessly stereotyped—we take our hats off to the British beauty for being her own typically English self—for originating her own ornamental, regal fashions—for knowing how to be picturesque, on occasion, as Miss Dorothy Hyson does on the opposite page, with a flower in her hair and a robe de style all ruffles and rosettes. No wonder smart Americans, stopping in London, want to bring back, along with prized British tweeds and cheeses, a typically British evening gown

Every inch as British as the Prince of Wales plumes, and every inch as chic, is this gown worn above by Lady Pamela Smith—a filmy blue chiffon powdered over with tiny groups of spangles, reminding one of the lightly embroidered robes in Italian altar-pieces. It is the work of that young Londoner, Norman Hartnell, and we hold it up as an example of what individuality means in this un-individual era. And we hold up, also, as individual décor in an age of modernism, the romantic baroque backgrounds against which these ladies posed





HOYNINGEN-HUENÉ, PARIS

LELONG MODELS (LOWER COSTUME FROM PECK AND PECK)

### Clothes for all around the town

- Enormously chic will be two shades of grey in one costume—like “Footing,” a two-piece wool dress with a red morocco belt. Rose Valois hat. Gloves from Alexandrine
- Brown is going to be another spring colour—particularly good in “Billy,” a wool suit with revers and blouse of marocain striped in blue and black. Suzy White hat





MAINBOCHER

• Take a collarless, unlined, navy-blue woollen coat with a straight silhouette, put it on a pale grey marocain dress with its bias scarf showing at the neck—and you have one of the new correlated ensembles in a very chic combination. The black-and-red belt is a typical Mainbocher touch, and the hat is from the same designer

• In Mainbocher's "1030" (below), vertical buttoning stresses a straighter silhouette; a dress collar that shows correlates the wool coat and marocain dress; and the neutral shade, mastic-beige, makes the ensemble very new. Blue fox is set away from the neck on the coat. The beige hat and gloves are Mainbocher's, too



HOYNINGEN-HUENÉ, PARIS

MAINBOCHER COAT FROM PEGGY HOYT



# FINDS OF THE FORTNIGHT

## Trifles for a tropical winter



1. Ric Rac is the appropriate name for the new straw used in this impudent little hat. It turns up in the back and has a grosgrain bow to accent a roving right eye; Peck and Peck. Incidentally, hats for the South are apt to have medium, rather than wide brims. Don't forget to wear them high in the back to show off your fetching Greek curls.

2. A choice of cotton beach bags to contain everything from spectacles to bathing-suits. One, with a wooden frame, has red and blue anchors all over it to thrill the nautical minded; Lord and Taylor. The other, a Javanese model in brown and blue, conjures up exotic visions of far-away places; Best.

3. Shoes to protect your feet from the hot, hot sands. A cork, easy-to-slip-into shoe in natural colour has provincial, peasant chic; from Saks-Fifth Avenue. A soft striped stockinette with wooden soles revives memories of Saint Tropez; Altman. A sandal with a squared heel has wooden soles for ballast—and also for smartness, and these you'll find at Franklin Simon's.



3. A new note in beach covering is a tucked green jersey dress, easily slipped over a bathing-suit or shorts; Bonwit Teller. For those who admire spirit: a huge cotton bag will stand up to them on its wooden easel frame while they delve for oddments; Saks-Fifth Avenue. 4. If you crave the pictorial effect that only a wide brim can produce, here is an openwork white cotton hat which will show off the platinum waves while keeping them in place. And for the girl who always seeks the becoming, there is a yellow bathing-cap with a rolled edge, striped to match bathing-suits. From Altman.







5. Protect your neck from an ugly, sunburned V mark, while golfing or motoring, by tying a crinkly red-and-white scarf around the throat with just the right bandit knot. A bag to match can always be counted upon as a sure-fire combination. Both from Saks-Fifth Avenue. For these same golfing occasions, a punch-work buck golf shoe will keep you within the green laws, without making you as leaden footed as most sports shoes do; from Delman. And from France comes a white belt of a woven cotton fabric *pour marquer la taille* with 1933 definiteness; from Saks-Fifth Avenue.

6. Many find the turban bathing-cap more flattering than the ordinary model, and it is certainly more practical for those who have long Godiva tresses to keep dry while buffeting the waves. Here is a pebbly rubber one in a natural colour. You go to Best for this.

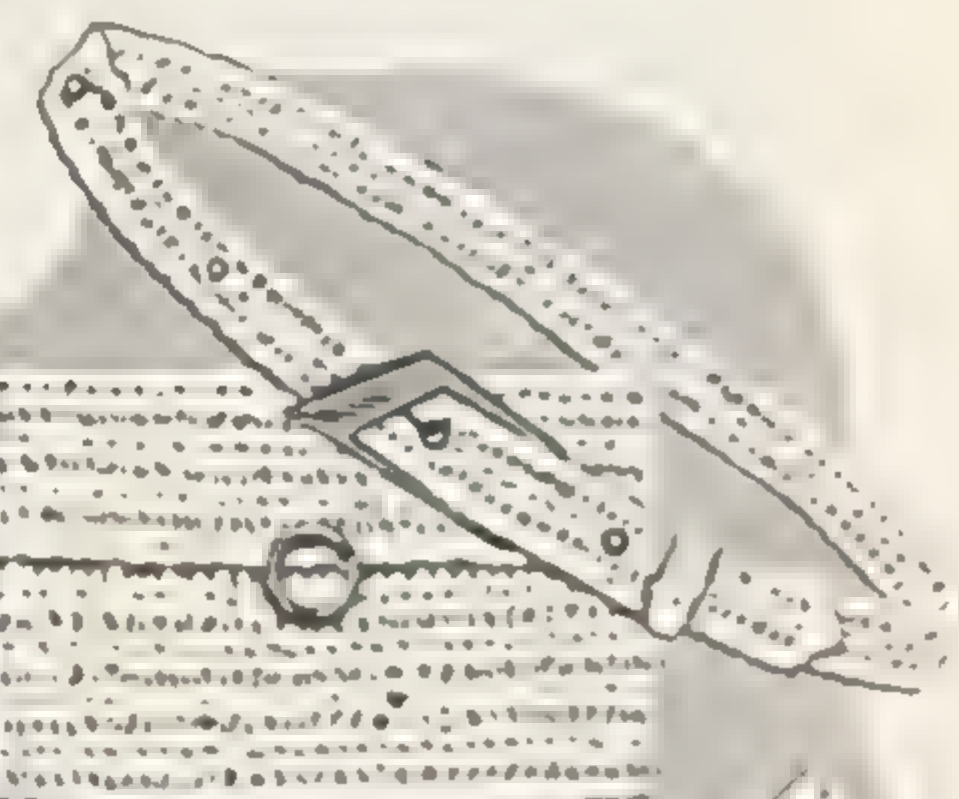
7. Another smart combination; a belt and a purse to match. These are of white raffia straw with metal clasps to give a sporty look; Mrs. Franklin, Inc. Remember the days of the "trim foot" and the "neat ankle"? Here's a chance to revive those expressions with a white, perforated kid Oxford—than which there is nothing trimmer; from Delman.

8. A blue-and-white knitted top for beach pyjamas with narrow straps has apparently been specially designed for the sunburn maniac who refuses ever to cover up; from Best. The spongy, hand-knitted sweater, striped in red, light blue, and navy-blue, has quite different uses. It protects from chills after a strenuous tennis game or at that shivery moment when the sun disappears behind the horizon. We tramped up to Bonwit Teller's for this, and it was quite worth while.

9. This year, dresses are so very, very plain that coloured accessories are used to point up a costume. And even at resorts, where the appearance of careless simplicity is important, there comes a moment when something must be done to add a slightly more formal look. A pair of white kid sandals with navy-blue trimmings would seem to be the very thing for both purposes; Delman. Gloves for evening are still very much a matter of personal taste. But a pair of short, picot, ruffled gloves of suède, either in pale flesh colour or white (Alexandrine's last word from Paris) should appeal to any one who wishes to lend a grand air to a simple evening frock, to say nothing about what they do to your hands. They're from Saks-Fifth Avenue.



6



7



8



9



5



# SNOW-SCENE, MURRAY BAY

By Currie Cabot



THE SEIGNEURIE OF "MOUNT MURRAY"

YOU know those stage snow-scenes—the dim, off-stage jangle of sleigh-bells, the darkened light, the paper snow falling softly, beautifully as real snow, sifting over the hats and shoulders of men who hurry by, over the fur caps and tiny muffs of women. As you watch, a nostalgia rises in you for that almost legendary time when there used to be snow in New York, and suddenly you long for snow—for snow falling, for snow blown into drifts, for hard snow that crunches under your heels. And it comes over you that Murray Bay is deep under it.

Now, everything of the summer is blotted out, the sharp blues and greens of the hills whitened, the Saint Lawrence greyed and filled with floating blocks of ice, and the summer cottages blanketed so thickly in snow that they seem asleep. The motor-cars of the *habitants* are put away, and, in their stead, *carrioles* slide over the village street or out along the lonely roads, where the houses are sparsely set, each house lean and grey, with thatched barns huddled close, a monumental wood-pile, and a snow-tented clay oven near the door. The bells of the *carrioles* and the bells on the horses make a continual ringing, the warmly bundled drivers crack their whips loudly.

The snow in the streets of La Malbaie is well trodden, for there are many people coming and going—solid housewives, young girls dressed in the last movie-fashions, roughly clad men from the country or the lumber camps, Brothers whose long strides swing the folds of their black robes, *demoiselles pensionnaires* from the high, red-brick convent, who promenade sedately two by two be-

hind veiled and slowly moving nuns. Now that it is winter, there are no strangers here in the village. La Malbaie is altogether French again, as French as though there had never been a Conquest and as though General Murray, in 1759, had not given all this country and the seigniorial rights that went with it into the hands of two Scottish officers, Captain Fraser and Colonel Nairne.

For a hundred years and more, the Frasers and the Nairnes were Seigneurs here. Malcolm Fraser's seigniority stretched nine miles deep and eighteen miles long up the Saint Lawrence, from the Rivière Noire to the Murray, and Colonel Nairne's lay for a good distance beyond the Murray. The two friends built manor-houses, and mills to which the *censitaires*, in accordance with seigniorial law, brought their wheat and rye to be ground. They hunted and fished, entertained their friends from Quebec, and planted gardens.

There were gay winters, and the Seigneurs' sleighs, drawn by fast-trotting horses, danced over the snow on scrolled iron runners. A bearskin rug thrown over the back of the seat flew out behind in the breeze, all the family were warm in otter or beaver fur, and, unquestionably, the pretty, mundane Christine Nairne must have worn a pelisse in the last

Quebec fashion. The two manor-houses, with their thick walls and well-fitted windows, were warm places to come back to, and there were mulled punches in the Crown Derby and Worcester punch-bowls and nuts over the polished tables brought from Edinburgh. The light from the birch fires behind the carved chimneypieces played brilliantly on the Raeburn portrait of Colonel Nairne in a scarlet coat or flickered on London silver.

There are no Frasers or Nairnes left, but the manor-houses and their gardens still exist as testimonies to their effort to bring civilization into the wilderness. All summer, these two old houses are full of life and people, and, sometimes in the winter, "Mount Murray," Malcolm Fraser's manor, opens to warmth and gaiety when Mrs. F. Higginson Cabot, who owns it, spends a Christmas at Murray Bay.

There are double windows outside the panes of the deeply embrasured case-ments, a leaping fire in the small drawing-room with the green Morris paper, and stoves everywhere else in the house, which keeps deliciously warm, in spite of the buffetings of the *nord-ouest*. Outside in the courtyard, paths are dug in the deep-drifted snow, leading to the beautiful, steep-roofed barns that wall in the court from the north, to the Grange, an old, hip- (Continued on page 74)



SCARLET AND BLUE CARRIOLES SKIM ACROSS THE SNOW





AT MANOIR RICHELIEU, MURRAY BAY



CANADIAN SKIERS LIKE LONG CROSS-COUNTRY SKI-RUNS



MR. AND MRS. PATRICK MORGAN • MURRAY BAY LIES DEEP UNDER SNOW



BOB-SLEDDING AND SKIING ARE RIVAL SPORTS





BLOND BANGS AND WOODEN SHOES



MRS. HALLETT JOHNSON, MRS. SHELDON WHITEHOUSE, MR. JOHNSON, AND MRS. BENJAMIN ROGERS



IN THE LOCK AT ELSWOULT



MRS. EDGAR W. LEONARD • THE HON. JOAN MARJORIBANKS, VISCOUNT ELVEDEN



COSTUMES AT HOORN



# SOUVENIR OF HOLLAND

By **Kenneth Pendar**

UPON returning from a summer in Europe, people constantly ask where you have been. "Paris, England, Scotland, the Riviera?" they inquire—and, usually, they have answered their question with their own suggestions. But this autumn on returning, I replied, "No, I was in Holland."

Now, outside of the windmills, wooden shoes, dikes, charming costumes, and Charles Morgan's "The Fountain," many people have little idea of Holland, and, as for spending an entire summer there, most people imagine it would be incredibly dull. But I assure you, few countries have more charm; and the variety of scenery, monuments, and museums to visit, of sights to see and things to do is not surpassed anywhere.

A romantic time of year in Holland is early May, the proverbial tulip time. It was in this season that I made my first visit there. Never shall I forget getting off the boat from England at the Hook of Holland while it was still dark and watching the dawn break from the window of my electric railway carriage on the way to Haarlem. Long before it was light, I knew that there were flowers, for the air was sweet with the smell of hyacinths. And, when it was light, for miles on either side of the railway were fields upon fields of tulips, jonquils, and hyacinths in every colour. It was like riding through an enormous patchwork quilt of yellow, blue, green, red, and orange squares, the seams to the quilt being the small canals where barges filled with farm produce went from farm to city. The hill-less country stretching out below the level of the sea was the land of a Rembrandt etching.

It was Sunday, and all the people from the towns and cities were bicycling in groups. And everywhere, there

were flowers. The bicyclists had garlands (or leis, like the Hawaiians) of yellow jonquils around their necks and over their handle-bars. The motorists had them over the hoods of their cars, and in the fields were great piles of blossoms, cut down the day before with scythes, as farmers mow down a wheat-field. Barges drifted by filled with these blossoms, and the flowers spilled over floated about in the canals. One felt there wasn't space enough in all Holland for the flowers.

Approaching Haarlem, from the train window I saw women at every house washing the doorways, the steps, the windows and sills—in fact, the whole façade of each small house, and, as I breathed the cool, moist air, I was struck by the extraordinary cleanliness of Holland. But it was not until I had been there all summer and had met the people, danced to marvellous Czigane bands in spacious night-clubs, had drunk good wines and beer and eaten much too much delicious food in restaurants, and later visited in two Dutch houses that I realized the pleasures of Dutch life.

My first visit was in Mrs. Edgar W. Leonard's house, "Elswoutshoek," at Overveen. One can reach Overveen by an easy flight from Paris to Amsterdam and then a motor ride of about twenty-five minutes. It is just outside of Haarlem and is conveniently located between Amsterdam and the Hague. And "Elswoutshoek" might easily be called the social centre of Holland. It is a charming house set back from the road on the point of an enormous piece of property that juts into Overveen. The whole estate comprises some ten thousand acres, much of which is dune land, where, in the autumn, (Continued on page 68)



CLINGENDAAL. NOT FAR FROM THE HAGUE



ELSWOUTSHOEK, AT OVERVEEN





That red velveteen cape  
(left) is quilted like those  
our grandmothers wore; Best

Tiny hats of bright straw  
(see upper left)  
will cheer up spring suits;  
Bergdorf Goodman

Slit skirts, Trains,  
and organdie ruffled  
shoulders for spring  
evenings (right)  
Saks Fifth Avenue

The Three-quarter length cape  
is Terribly chic over its  
bright dress; Bergdorf Goodman

Points of Importance



*Crisp organdie ruchings  
on a dark dress;  
Bousvit Teller*

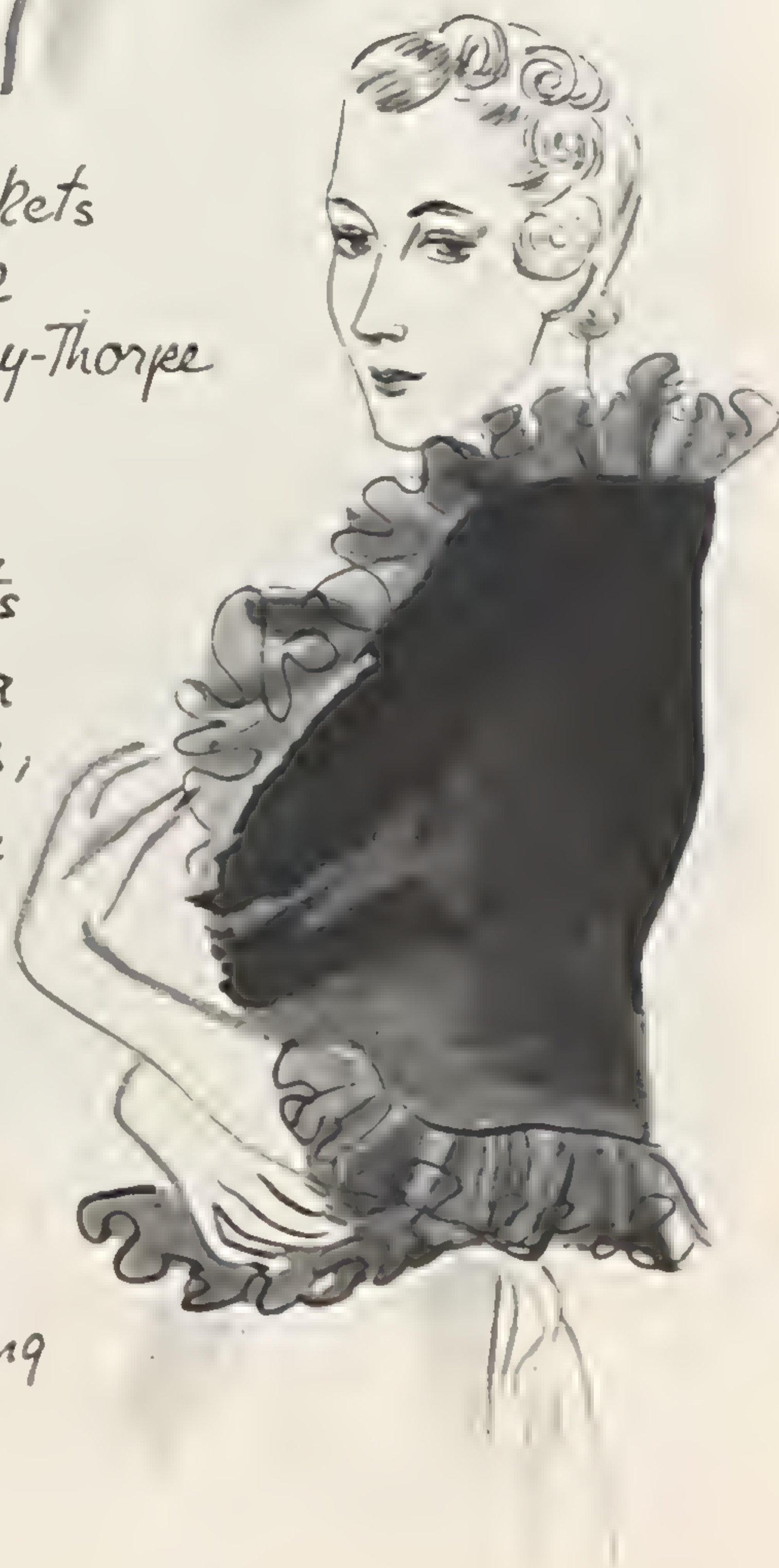


*Bright coloured jackets  
are sashed at the  
waist (upper right); Jay-Thorpe*

*A high neck and pleats  
over the shoulders - a  
deep purple wool dress,  
Bergdorf Goodman*

*A white piqué bow and  
padded shoulders  
on navy-blue wool;  
Gervais*

*Mainbocher's ruffled  
fichu scarf is enchanting  
with this black dress;  
Gervais*







STEICHEN

WRAP FROM NELSON-HICKSON

### Modern lady, painting, wrap

Countess Fumasoni-Biondi, a very up-to-date lady; a Leger painting from the Reinhardt Galleries; a brown velvet wrap with dark silver fox trimming, very new as an evening colour combination—these make up the modern composition above. Two fox skins on one shoulder give a one-sided, not-like-other-coats effect, and the round muff, also of silver fox, slips nicely over the tight sleeve



## LADY INTO MAID—AND OUT



MANY changes are transpiring all about us—beneficial ones, perhaps, but irksome. To adapt oneself to new conditions is to take measure of one's habits and one's intelligence. For some individuals, luxury is a mental outlook; for others, a physical laziness. If luxury allows you to apply an active mind to more useful efforts, it will never become harmful; but, if it permits you to indulge in all sorts of slothful habits, it becomes a vicious necessity. As in the ancient parable: "Sow an act, you reap a habit; sow a habit, you reap a character; sow a character, you reap a destiny."

All this seems a serious angle to take in an article suggesting ways and means of doing one's personal service, but it is mentioned first, because order, care, and system are essential to easy and quick service, even if it be personal. Many women accustomed for years to the attentions of a maid are now seeing themselves to the details of toilet and the care of the wardrobe and finding it rather a problem, but, if it is done cheerfully, in the least possible time and with the least possible effort, very valuable habits can be established, even by those who are no longer in the "habit-forming" period of life.

Let us visualize a morning in Mrs. Snooks's day. Arising at eight-thirty, she enters her bathroom. While brushing her teeth, the bath is run. Then bath-towels are opened and spread on a convenient radiator or chair, a handful of bath salts tossed into the tub, and, a few minutes later, Mrs. Snooks steps out of a refreshing tub. A quick and vigorous rub-down, underwear slipped on—but, stop! Madame, you can not leave the room in such disorder! Now is the moment to tidy up. Water let out of the tub, bath-mat over the edge of the tub to dry, bath-towels folded and placed on the towel-rack, wash-rag rinsed and put on its rack—two minutes' work, but order! Slipping on a warm robe, Mrs. Snooks glides in to the breakfast table, serene, but leaving no chaos behind.

Breakfast over, the day's toilet begins; but what about the dress, corset, stockings, and slippers worn last night? The gown having been placed on a

hanger immediately upon removal, is brought to light. It should be looked over for tears and spots. If in good condition, a shake, and into the evening clothes-closet it goes immediately. Stockings are looked over for runs, then rolled together and placed in a charming brocade bag, which hangs conveniently on the handle of the bathroom door. This is one of a pair of bags, kept for such articles as handkerchiefs or stockings to be washed when convenient; the other is for gloves and small objects to be sent to the cleaner. The immediate separation of these bits of wearing apparel is a time-saver in the end. If the stockings are damaged, they must be placed at once with others of their kind, to be dropped at the repair shop. Slippers should be brushed, treed, and placed in the shoe-closet.

Now to the new day's toilet. While still wearing the wrapper, Mrs. Snooks brings forth from drawers and cupboards the toilet articles and wearing apparel she has selected. Everything is prepared; underwear laid conveniently on the bed; shoes close to the toilet-table, so that, without moving, their wearer may reach for a shoe-horn and, still sitting, comfortably adjust her shoes; lotions, cream, powder, combs all are within easy reach. Pocketbook with complete contents—handkerchief, money, keys, lists, theatre tickets, et cetera—is arranged, gloves lying beside it.

After completing these preparations, Mrs. Snooks begins her visible transformation. Face and hair satisfying the critical eyes of their owner, there is now only the gown to slip into. As she sallies forth, not a vestige of disorder is to be seen.

On some mornings, she may decide to wash the few bits of laundry that have accumulated in the decorated bag already mentioned. A basin full of warm water, a dash of soft and bubbly Lux, conveniently placed near the wash-basin; five minutes of the gentlest handling, and over the shower rack the stockings are thrown. This is better than any clothesline. It is higher up, entirely out of the way, and, in addition, the air passes through the fabric, thus drying it in no time.

Mrs. Snooks may now elect to clean her street shoes of the day before. For this purpose, a neat box should contain a brush to clean off the dust and possible dirt, creams, and a soft brush for polishing the surface of the leather. Hands! Finger-nails! Hideous thought! How can they be protected from this seemingly destructive work? (Continued on page 77)





GERLACH

## Vogue's Smart Economies

A print that will stand out in a world of prints—the silk crêpe is deeply furrowed, the modern streaks of white make a neat composition, the dolman sleeves are kindly, and the crinkled organdie is removable and washable!: \$29.75

You don't see the elbow-length cape that goes with this silk crêpe dress, but you will find it very practical. They call that decorative stuff around the neckline "rat-tail fringe," but it deserves a more complimentary name; \$29.75

If you don't want to go in for checks in a big way—do have some trimming a dress. Here, a neat checked taffeta edges the epaulets and forms a big bow on a silk crêpe dress—a bow that you can tie in sundry ways. Practical and smart; \$19.75



## Mid-Season Economies



That three-piece suit at the left typifies several spring trends: a swagger coat and a skirt in a lighter shade of rabbit's-hair and a silk crêpe blouse; in various colours; misses' sizes; \$29.75

On standing figure below—an afternoon dress of furrowed silk crêpe; net-appliquéd cape; \$39.75  
On the seated lady—a modern furrowed silk print, with an embroidered mousseline neck-line; \$29.75



### How to purchase

The models shown on these two pages may be purchased in various New York shops and in other shops throughout the United States. If you have any difficulty in finding them, write to Vogue, 420 Lexington Avenue, New York, and we shall be glad to give you an address in your locality where they are available. Be sure to state exactly which model you are interested in and enclose a stamped, self-addressed envelope. If you live in a small town, give us the name of the shopping centre nearest to you





FURNITURE ON THIS PAGE FROM LORD AND TAYLOR

THE 3

## WITH TASTE AND

### Adroit simplicities reward good selection

**A**FTER all, it is not only what is known as "a matter of taste" that divides the two settings of the same room shown above. There are considerations of simplicity, comfort, and convenience which make the difference almost as obvious as those of line and colour. It is small wonder that often the most well-meant room is brought by these cheerful banalities to a state of confusion equalled only by the auction-room. It has been suggested that rearrangement can cure these ills—surely, this is half true, but it seems certain enough that all the arrangement in the world will not make a badly de-

signed sofa less ugly or more comfortable.

Given a budget however limited, it is possible to achieve a room—not, perhaps, of the greatest distinction, but one of livable simplicity, as in the group above. In this first photograph, the impression is of a room that is lived in comfortably, each object having simple distinction of line and form. The curtains are hung straight to the floor, so that they may be easily drawn at night; the tiered table at the end of the sofa holds the necessary books and ash-trays at a convenient height. A chair to relax in, with its loose cover of bright chintz,

is placed within easy reach of the book cabinet. Grouped about the sofa are two chairs of Heppelwhite and Sheraton design, and a simple coffee table repeats the circle of the mirror above. Narrow wall cabinets hold a collection of porcelain ornaments, and the desk and sofa tables are brightened by low bouquets of small flowers.

In this grouping, chairs will not have to be pulled about to make room at tea for the additional and conversationally inclined guest. The table desk is lighted by the window by day and by its lamp at night, whereas in attempting





## WITHOUT TASTE

**Stupid banalities lure the thoughtless**

to write at the awkwardly placed secretary in the second group, one escapes all daylight and even on the brightest days must light the bridge lamp of dubious distinction. Here, too, with curtains draped at an illogical height and a carpet of more than usually agitated pattern, we have an effect achieved, not so much by lack of good intention as by a total indifference to comfort and simplicity.

In this second group, we have the necessary number of objects, but with a difference. The easy chair at the left has been supplied inexplicably with collapsible, shelf-like arms of wood, while

the desk chair of baronial grandeur and uncompromising proportion offers the unique torture of heavily carved splats. Oddly enough, this type of chair is most often encountered in doctors' offices. The bulk of the secretary is all but unsupported by the fragility of its curved legs, and the badly spaced tracery of the glass doors carries on the curve of the draped curtains in a manner adroit, but somewhat unpleasant to those inclined towards seasickness. A magazine rack of curiously involved design continues, with the console table, this orgy of bad curves. It is not that angularity as such

is to be preferred to curves, but that straight lines are at least always undisturbing in themselves, while curves, unless perfect, are irremediably unpleasant. The console table is adorned appropriately with what is known as a "console set," although it is difficult to understand why wax fruit should be so inevitably lighted by candles. Added to this, we have the mistaken baroque of a mirror and coffee table to complete the stuffiness of an already afflicted room. We can only be somewhat astonished by the news that the total cost of this room is considerably more than (Continued on page 78)



The latest  
release in  
jacket ensembles



218

Folded-in-Two  
sleeves and  
buttoning  
in the  
back

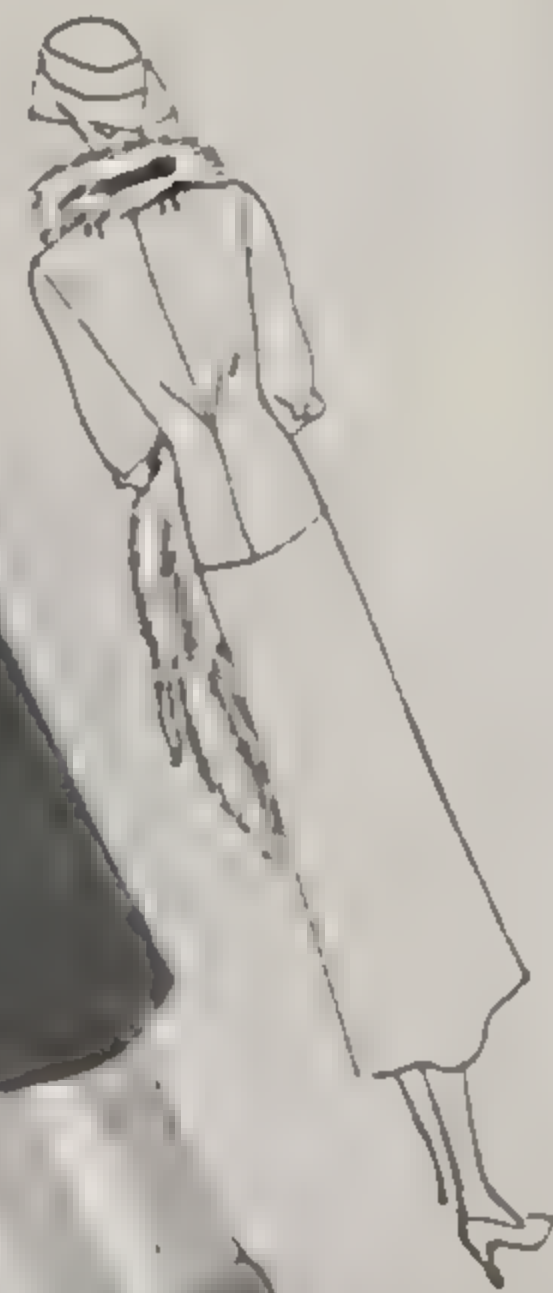


214

It looks  
like a suit  
in back, but  
it's a wool  
dress

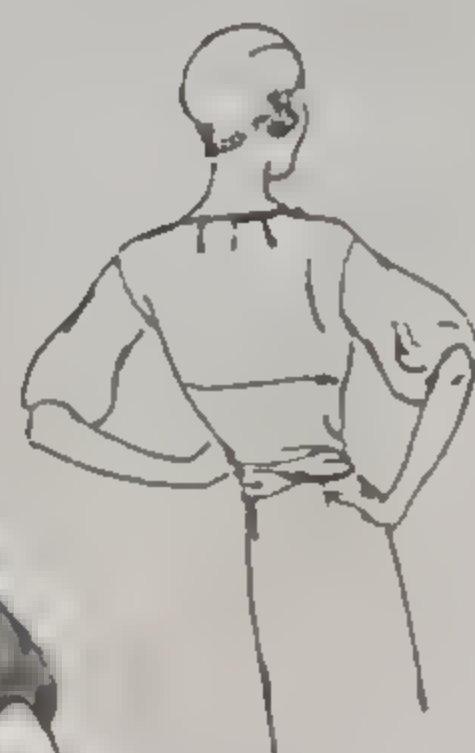


219



Undiluted  
femininity—  
bows and  
puff sleeves  
and rough  
crêpe

215





## COUTURIER DESIGNS

AND this is our January consignment of Couturier Designs, just unwrapped from the Paris post—six designs that we are honestly rather proud of, for there's something remarkably prophetic about each one. Permit us to explain.

- All the excitement that's in the air about neutral colours and darker accents shows up in that first ensemble, No. 218. It's of grey wool, and you know what grey will be this year—particularly when set off with that new purplish-blue. Designed for sizes 34 to 42

- The squarish, straighter silhouette that promises to be the Big News of spring influenced No. 219. We can't decide whether it would be smarter of a rust wool or of a checked wool—you'll have to go far to beat checks, this spring. Designed for sizes 32 to 40

- Contrast again rears its chic in dress No. 214—a banana-beige crêpe would be ideal, in which case do have the sleeves in black. An elastic holds the sleeves at the elbow. Designed for sizes 14 to 20

- You would have something decidedly original if you made the dress No. 215 of rough crêpe in purplish-blue and wore over it a boxy, three-quarters length coat of string coloured wool. Or, a print would do beautifully for the dress, too. Designed for sizes 32 to 40

- The comeback of kasha is one exciting thing about coat No. 216; the two tones another. Two tones of blue would be attractive, or beige-and-brown, or perhaps wool and satin in one tone. Designed for sizes 14 to 20; 32 to 38

- Not only the spectacular décolletage, but the cape is terribly impressive on dress No. 217. The dress might be of black satin, the cape of white or red crêpe—or have both! Delicious, too, would be the new sherbet shades, the dress in lemon-yellow, the cape in a salmony-coral. Designed for sizes 34 to 40

Dark kasha appears unexpectedly in this light kasha coat



216

A spectacular décolletage and a new draped cape



217







BACK VIEWS ARE SHOWN ON PAGE 66

## TO CARRY INTO SPRING

DESIGNS FOR  
PRACTICAL  
DRESSMAKING

FROCK No. 6227—Right now, you can wear this two-piece frock under your coat, and, later on, it will be immensely smart without it. Of contrasting wools. Designed for sizes 32 to 40

FROCK No. 6232—That straight look, given by the front panel, and those double cape sleeves are important points on this semi-sheer crêpe dress. Designed for sizes 14 to 20; 32 to 38

FROCK No. 6230—A new bordered crêpe from Mallinson is effective in this one-piece frock, but a plain fabric would be smart, too. Long sleeves are optional. Designed for sizes 32 to 40

FROCK No. 6234—Here is a good design for a larger figure—a frock of rough silk crêpe, with a front that buttons over or folds back in a wide lapel. Designed for sizes 34 to 48

FROCK No. 6233—Shaped points that continue into a scarf and tie on the left shoulder are effective on this flat crêpe frock with new straight lines. Designed for sizes 34 to 44

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 76





THE MORE EXACTING YOUR TASTE ,  
THE MORE YOU ENJOY IT !

21 kinds to choose from . . .

Asparagus	Mulligatawny
Bean	Mutton
Beef	Ox Tail
Bouillon	Pea
Celery	Pepper Pot
Chicken	Printanier
Chicken-Gumbo	Tomato
Clam Chowder	Tomato-Okra
Consommé	Vegetable
Julienne	Vegetable-Beef
Mock Turtle	Vermicelli-Tomato

LOOK FOR THE RED-AND-WHITE LABEL



The soup-chef whose skill is an Art welcomes the critical judgment of the connoisseur. Campbell's French chefs stand alone in the world—the most famous of all soup-makers. Their genius shines brightest on the tables where most is expected and where none but the finest cooking is admissible. Let Campbell's Tomato Soup convince your taste with the authority of a masterpiece. So delicious—so joyous—so subtly perfect in its blending! Enjoy it, too, as a Cream of Tomato prepared as the label directs—richly ingratiating!

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS



# SHOP-HOUND

## Tips on the shop market

WHEN New York was just a sprawling infant, seventy long years ago, and fancy-work was a good evening's entertainment, many and many a prominent carriage stopped before the shop of Henry Hesse so that ladies might buy their petit-point, gros point, samplers, and knitting yarn. But time went by, ladies laid aside their fancy-work, Henry Hesse moved from his old shop, and people forgot his address. Then, suddenly, the world rediscovered that fancy-work was pretty good entertainment, after all, and so I herewith remind you again of Henry Hesse (père and fils now), who has moved up to Madison Avenue and Fifty-Ninth Street. It is hard to find in this town any finer needle-point; each year, Mr. Hesse roots all through France, Austria, and Germany for the finest authentic Cluny, Biedermeier, Louis-Seize, Chippendale, and Queen Anne designs. Most of the pieces, and he has fine large ones for chair seats, companion benches, and large tapestries, are what are known as commenced designs; the most intricate central motifs of the design finished by foreign hands, leaving just the backgrounds for you to put in. Aside from the needle-point and samplers, Henry Hesse will be a godsend to any one knitting these days—and who isn't?—for in his shop you can get some of the finest imported yarns; the famous Patons and Baldwins' English knitting yarns and those delicious French chiffon angoras, as well as domestic brands.

- Two very enthusiastic young women have opened a new department in Saks-Fifth Avenue, and the entire shop is excited about it, to say nothing of the customers. It's a complete departure from the old trend in maternity dresses. No more wrap-arounds, no more sloppy shoulders. If you are a size-sixteen normally, you blithely buy a regular size-sixteen shoulder, and you have no other worries, because all the seams are seven inches wide and can be let out indefinitely to fit your needs. The stock is large and varied and smart, with all the latest styles represented. Nothing looks like what it is, if you know what I mean. And, if you want to order a dress, you can get it in three or four days, because it will be made in Saks' own workrooms.

- The Bruck-Weiss collection of evening gowns for the South is what I should call satisfactory. Lovely, wearable dresses with adaptable lines and much dignity. I could grow a touch lyrical about the backs of some of these dresses, décolleté to the *n*th degree. Turning one's back in such a décolletage would be the gesture supreme. In case you are of two or even three minds about an evening wrap, Bruck-Weiss has an ingenious idea. First you buy, at small cost, a long black velvet coat, fitted and unadorned; and second, you buy a short velvet cape coat with white fox, this also at comparatively small cost. And there you are, with unlimited possibilities, each coat worn separately or the short one over the long, giving the most luxurious effect.

- This is the tale of the influence of India and Africa on American fashions. It all started when a bale of Indian madras was discovered on the London docks, wending its way to the West Coast of Africa. McCutcheon was the discoverer, and this shop decided to investigate why the well-dressed native was so enthusiastic about the material. After waiting eight months for a shipment (Gandhi's fellow countrymen don't take the element of time too seriously), McCutcheon found the answers to all its questions. Madras is hand-woven, and the colours are made from vegetable dyes and are marvellous—wild and furious in some pieces and fairly calm in others. The pieces are woven only in eight-yard lengths, and there is an almost indiscernible line that runs through the goods at every yard. This is a helpful gesture on the part of the Indian "manufacturer," for the Africans, not having any yardsticks, depend on these threads for the measuring of their turbans and lingerie. Madras grows brighter after each shampoo, and the more it is handled, the silkier it becomes. It's perfect for summer and Southern evening dresses, beach skirts, and accessories, country table-cloths, curtains, and any use at all that your imagination may dictate. It costs practically nothing a yard, say less than a dollar.

- Shop-Hound's information is usually limited to the shops in Manhattan, but on occasion that wily old sleuth unearths

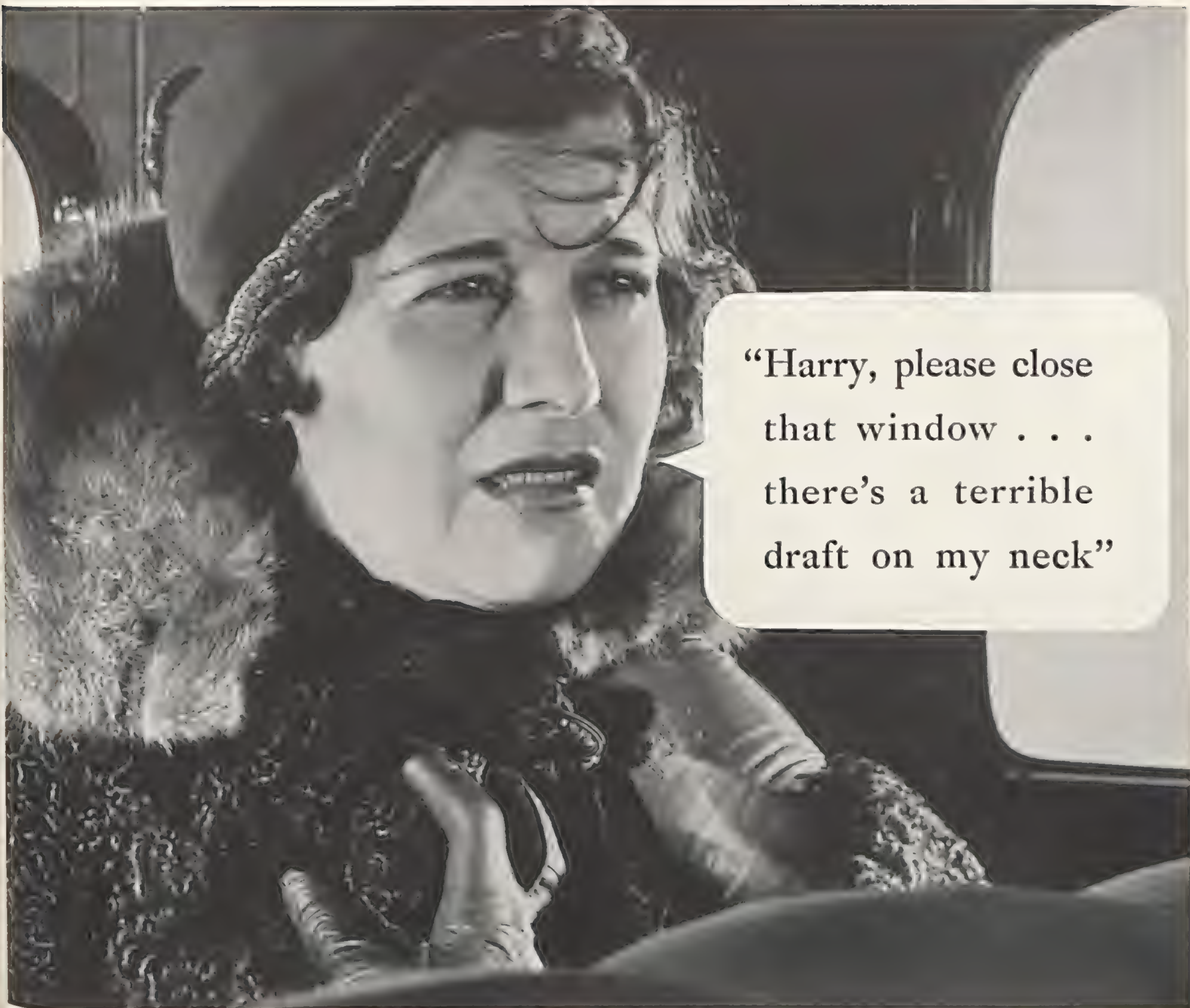


Shop-Hound practically spends her life snooping about the New York shops. If you need advice, write to Vogue's Shop-Hound, 420 Lexington Avenue

some colossal piece of news that will affect the entire feminine population throughout the country and feels that she must broadcast it. Here is a case in point. That incomparable foundation garment, the "Flexees," will be on sale in retail shops, from coast to coast, during the week of January 9 to 14, and at one-third off the regular price—which is practically next to nothing. I assume that you know all the vantage-points found in "Flexees"—that they fit like the proverbial glove, that they stay where they should on the figure, and that they are cut to close with perfect smoothness. In the November 1 issue of Vogue, we showed a photograph illustrating these points, but we blush to state that we called the garment a "Caresse" instead of "Flexees." Excuse it, please.

- There is a pretty spry little hat shop on Fifty-Sixth Street, which goes by the name of Calle. I recommend it for girls who, like my charming self, like occasionally to get a hat which is not just a nice little hat of the sort that one ought to buy as a general rule, but *quelque-chose*, something with brains and perversity and amusement in it, a famous-looking hat, in short. Such are: a "tin hat"—helmet in effect—of white caracal with a band of what looks like brown chenille, that sits flat over one eye and looks pretty nice. Another "tin hat" made entirely of red sequins and having a little red veil—crazy, but divine and looking as if it ought to have a book written about it, being more glamorous than any green hat I ever saw *pour le sport*. Another helmet still, this time of black velvet with a band of white ermine that continues around the back (Continued on page 82)





# Fisher No-Draft Ventilation

*(Individually Controlled)*

## ends forever this discomfort

This revolutionary development, found only in the new General Motors cars for 1933, is a system of ventilation for closed cars which utilizes the air currents that are generated by the motion of the car, to send pure air into the body.

Fisher No-Draft Ventilation, individually controlled, eliminates the harmful drafts which blow upon the occupants in conventional type cars. It prevents the dangerous clouding of windows and windshield in wet or stormy weather and cools the car in hot weather by directing fresh air into the body.

It insures a constant circulation of fresh air without a single discomforting breeze.

And through this constant flow of air, smoke and used air are instantly carried outside. And, finally, with Fisher No-Draft Ventilation, individually controlled, each occupant can regulate the ventilation to suit his desires without affecting the comfort of the others.

Be sure to see and try this remarkable improvement before you buy any car. Have demonstrated to you the simple, positive operation of this amazing advancement in closed car comfort and safety. Fisher No-Draft Ventilation is exclusive on General Motors cars, the only cars with Bodies by Fisher.



*Exclusively on*

CADILLAC • LA SALLE • BUICK • OLDSMOBILE • PONTIAC • CHEVROLET





HATTIE CARNEGIE LAUNCHES THE PRINT FABRIC GLOVE

Hattie Carnegie

FORTY-TWO EAST FORTY-NINTH STREET • NEW YORK



MARTINUS ANDERSEN

Here is Coty's famous face powder, perfumed with the delightful new "Fougeraie au Crépuscule." The jewel-like cases in platinum finish are described in greater detail below

## ON HER DRESSING-TABLE

THIS is an era in which the pick-me-up plays a pretty prominent rôle in our lives, whether it is in the form of a bit of liquid stimulant or something that we put on our faces. An outstanding contribution in the latter field has just arrived from Madame Rubinstein in the guise of her brand-new Herbal Masque. This masque is composed of twenty-three herbs—count them—and it is one of those things to have on hand when you find yourself facing an emergency, without the proper face for doing it, for it freshens and brightens up your visage as by a miracle. Furthermore, if you keep on using it, it goes about correcting sagging muscles and lines and wages war on sallowness and coarsened pores. It is extremely simple to use—spread it on evenly, let it harden, and then keep it on for twenty minutes or more. It washes off with warm water, and its effect is like one of those before-and-after-taking pictures.

If you want to do the thing up correctly, here is the routine Madame Rubinstein recommends. It begins with a thorough cleansing, of course. Then, the older woman who needs a rejuvenation for her skin first uses the Youthifying Stimulant, then a thick covering of the Herbal Masque, followed by the Youthifying Tissue Cream. For younger skins, just going in for a bit of brightening up, the Masque can be followed by the Pasteurized Cream, that famous cream that can be all things to all women.

Another innovation from this maker is the diminutive Chatelaine lipsticks. Here are lipsticks that will do credit to the smartest evening bag and not crowd the smallest. They are in white, black, yellow, green, or red with tiny, jewel-like chains attaching their tops. And next, a new powder shade bearing the romantic name of Peachbloom and looking like peaches and cream on your face. These brain-children are to be found in the leading shops throughout the country or obtained

from Madame Rubinstein's salons.

What would you say if you suddenly discovered something that quietly and unobtrusively erased superfluous hair from your arms and legs? You would undoubtedly say that it is just what you have been looking for all these years! Well, here it is, and known quite explicitly as the Charmette Hair Erasing Pad. It is a simple little gadget. You merely snap it around the palm of your hand and with a gentle, rotating motion, proceed to erase the hair you don't want. It is gone, and your skin is left smooth and soft. When the hair grows back, it doesn't seem a bit coarser or thicker, and you can keep it away all the time by using the pad every week or so. One of those things that simplify life for us! You can buy Charmette at many leading shops in New York.

Up above, you see pictured the two newest Coty cases, and if ever cases wore a beautifully expensive look without bearing out the idea in their price—these are they! Of platinum-finished metal, with suède cases to protect them from the roughness of the world—the compact powder-case includes a diminutive lipstick, the one for loose powder has a tiny down puff.

If you are in search of a lipstick that looks natural, but stays with you, unimpaired, for a long, long time, the new "Trulip" is something for you to try. You apply this as you do any lipstick, putting on as much as you like, and allow it to become "set" for three or four minutes. Then, you take a tissue and remove all that will rub off. What remains is a smooth, natural colour that doesn't need renewing for hours. You can buy "Trulip" at Stern Brothers, in New York City, and in other leading shops in some of the larger cities.

Lenthéric has a bee-utiful new dusting powder—fragrant with your favourite perfume—in a box with a metal base, especially practical when perched on the corner of the tub.



# Cordelia Biddle *today*...Cordelia Biddle *nine years ago*. Her skin lovely now as then

## —How does she care for it?



CORDELIA BIDDLE IN 1923, when she was pronounced one of the twelve most beautiful women in America. She cared for her skin with Pond's Two Creams.



CORDELIA BIDDLE TODAY, lovelier than ever! She says, "Pond's Two Creams completely care for my skin."

Mrs. T. Markoe Robertson, the former Miss Cordelia Biddle, is the mother of two boys in their teens. She tells frankly just how she keeps her youthful freshness.

"I HAVE never stopped being interested in doing things! I swim, ride horseback and dash around as much today as when I first came out. "And I have never lost interest in caring for my skin! I keep it fresh and vital by just the same rules I followed years ago." As she tells you gaily about her way of life—her way of caring for her skin, Cordelia Biddle looks amaz-

ingly like the very same lovely young thing who talked about keeping the skin "exquisite" with Pond's just nine years ago. As you look at that clear transparent skin, you simply refuse to believe that Cordelia Biddle spends most of her life in the open. "My rules boil down to two things," she says. "Keeping my skin clean . . . And protecting it. "Pond's Cold Cream takes care of the first rule. It is deliciously light. Goes right into the skin, and takes out every speck of dirt. "You can't swim and golf and skate and ride horseback, season in and season out, and keep a nice

skin unless you use some *protective*. "That's where Pond's Vanishing Cream comes in. I don't know what's in it. But I do know my skin has never got rough and out-of-doorsy and I have used it all along." . . . POND'S TWO CREAMS have been praised by women of the most luxurious tastes. **Pond's Cold Cream, a grand cleanser.** Gets your skin both clean and refreshed. Its rich oils float out the day's grime. Remove with Pond's soft Tissues. **To Take Away a Drawn Tired Look—**After a thorough cleansing with Pond's Cold Cream apply a bit more Cream. Leave it on a few minutes while you relax. **To Avoid Chapping or Sunburn—**Before you expose your skin, cover it with

Pond's Vanishing Cream. It is an invisible protection against drying and cracking. **To Heal Roughnesses—**Pond's Vanishing Cream will smooth away the tiny particles of dried skin and leave a soft transparent texture. **Send 10¢ (to cover cost of postage and packing) for choice of FREE samples.** POND'S EXTRACT COMPANY, Dept. A 110 Hudson Street . . . New York City Please send me (check choice): Pond's New Face Powder in attractive glass jar. Light Cream ☐. Rose Cream ☐. Brunette ☐. Naturelle ☐. OR Pond's Two Creams, Tissues and Freshener ☐. Name \_\_\_\_\_ Street \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Copyright, 1932, Pond's Extract Company





# FASHION

## DEMANDS

## COMFORT

*in a  
Walking Shoe*



Comfortable footwear means so much in poise and efficiency to the modern active woman. Built into The Florsheim Shoe is the exclusive Feeture Arch, which insures lasting style and shape as well as the confidence of perfect comfort at all times. The Biltmore... Style L-17.

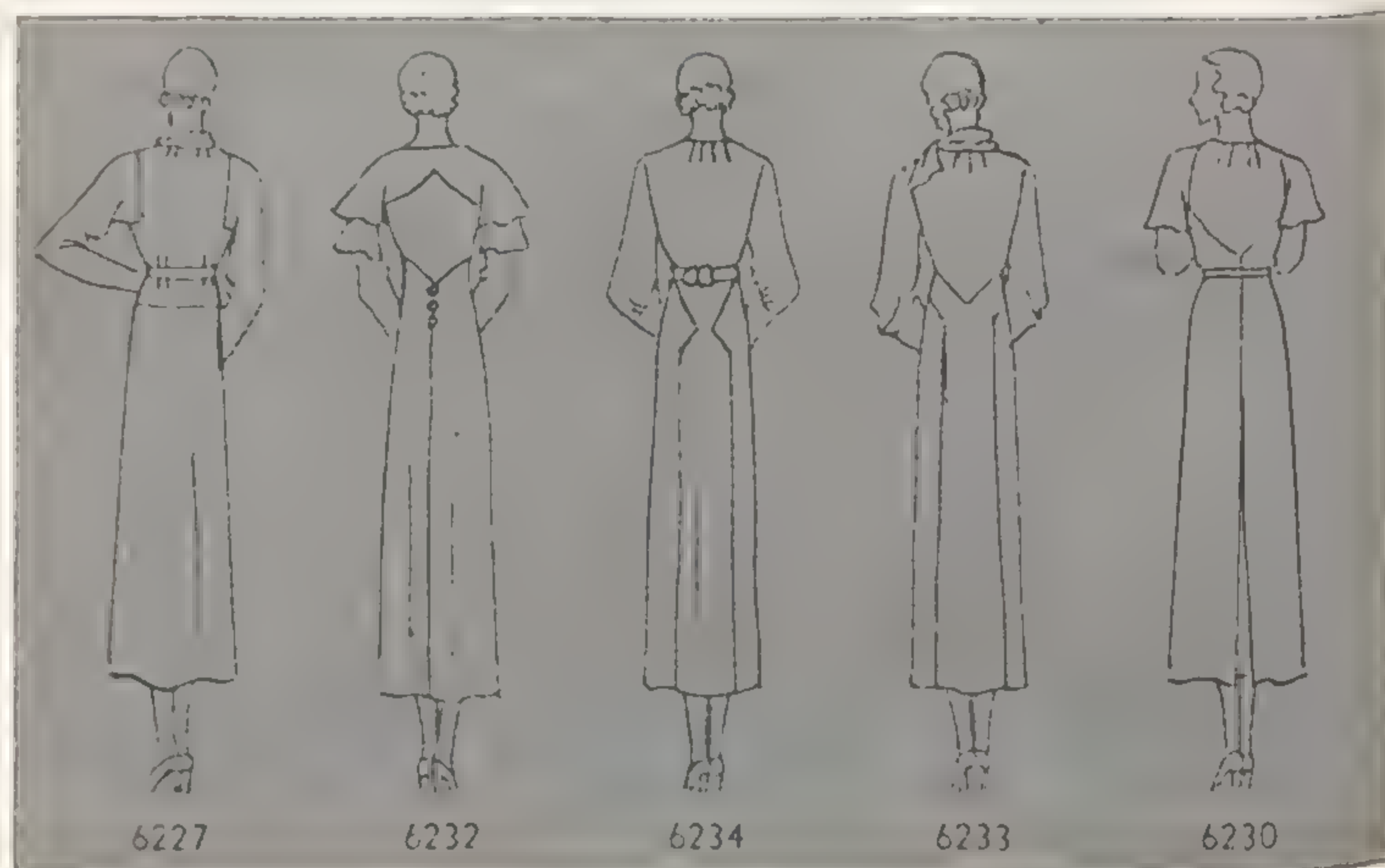
# Florsheim

## *Shoes for Women*

\$8<sup>50</sup> TO \$10

THE FLORSHEIM SHOE COMPANY *Manufacturers* CHICAGO

## CURRENT FASHION FROM THE REAR



These are the interesting backs of the dresses shown on page 60. Well worth looking at twice are the square armholes, the yoke sleeves, and the buttoning, as well as the hip treatments of the skirts

## SOME HIGH-FLOWN FASHIONS

(CONTINUED FROM PAGE 31)

satisfactory coats fit closely round the neck, snugly at the wrists, and lap well in front. Wool socks and wool underwear are vital in winter, and fur-lined gloves are comfortable. Many fliers wear fur-lined overalls, often made of leather. At Abercrombie and Fitch, there are excellent ones, slide-fastened at ankles, wrists, and neck.

• If you fly your own plane, your knees must be free, so don't wear a dress with a scant skirt. At the Aviation Country Club, many smart young pilots are seen wearing divided skirts

—which don't look divided—like the skirts worn for shooting.

• Sturdy, broad-heeled shoes are most practical in a plane, since (as in driving a car) you are apt to damage more fragile types. Incidentally, the controls are planned for men, and, as a result, broad heels are more comfortable.

• In a closed plane, you don't need goggles. In an open one, you do.

• Don't mix your sports clothes. Flying has its own chic, distinct from that of any other sport, and the wrong costume brands you as an amateur.

## SABBATH DAY BYWAYS

(CONTINUED FROM PAGE 33)

Gracie Mansion, which sits in the midst of its own little park, like Bagatelle in the Bois de Boulogne.

Down in Trinity Church, at the end of Wall Street, the fine organist, Channing Lefebvre, plays at the eleven o'clock and three-thirty o'clock services, and it is infinitely weird to wander after the service through the deserted streets of the region, forlorn and clammy as the catacombs.

Saint Patrick's is beautiful on Sunday afternoons in winter. Vespers are at four, but it is nice to get there early and see the candles being lit and watch the congregation slowly gathering in the half-light, before the choir-boys begin to sing. The music is hauntingly beautiful at Saint Bartholomew's, and over at the Paulist Church on West Fifty-Ninth Street, in the wilds beyond Columbus Circle, one of the finest boy-choirs in the world can be heard at eight o'clock vespers every Sunday evening. The church is packed to the doors at this service. The altar-piece, a fine one, was designed by Stanford White.

At ten every Sunday morning, at One Hundred and Twenty-First Street and Madison Avenue, the Russian Orthodox service begins. You see there all the émigrés and more interesting

faces in one moment than in any other one place in the city. The interior is Byzantine and ornate, the music is good, and the service inspiring, for every few moments mysterious doors swing to, hiding the priest from view, and then swing back again, showing him before the shrine, like doom, in his tall black head-dress, in a cloud of incense, calling out the wrath of God.

Another interesting adventure in quite a different category is the Chinese theatre in the Bowery, which begins at eight in the evening and goes on till four in the morning. At first, it is difficult to distinguish the scene-shifters from the actors, because they are all on the stage at the same time, but the situation soon clears itself up because the actors have the more beautiful costumes.

If every day were Sunday and you devoted every afternoon to this kind of snooping, you would still not be able to exhaust half of the resources of the city. New York had no Ruskin to write of its stones, nor has any one yet undertaken a tome on "Walks in New York." Perhaps it is just as well. The fun does not lie in treading on another's footprints, but in blazing the trail for yourself.



# Sometime soon...face these facts...



*For loveliness cleanse and protect your skin with these Elizabeth Arden Preparations:*

VENETIAN CLEANSING CREAM...Melts into the pores, rids them of dust and impurities, leaves the skin soft and receptive. \$1, \$2, \$3, \$6.

VENETIAN ARDENA SKIN TONIC...Tones, firms and refreshes the skin. 85c, \$2, \$3.75, \$9.

VENETIAN VELVA CREAM...A delicate cream for sensitive skins that smooths and refines without fattening. It keeps the skin soft and fine-textured...velvety. \$1, \$2, \$3, \$6.

ANTI-BROWN SPOT OINTMENT...A creamy, tingling ointment which stimulates the circulation. \$2.50, \$4.50.

VENETIAN ORANGE SKIN FOOD...A rich cream that keeps the skin full and firm, rounds out wrinkles, lines and hollows, indispensable for a thin face. \$1, \$1.75, \$2.75, \$4.25, \$8.

ARDENA PROTECTA CREAM...A thick, velvety preparation which acts as an invisible waterproof and weatherproof film to protect the skin. It offers the loveliest of all evening make-ups. Pure White, Rachel, Naturelle, Bronze. \$3. Tube, \$2.50.

Ask for Miss Arden's Lesson Leaflet on "Clearing the Skin" describing the Anti-Brown Spot Treatment in detail.

- Sometime soon, when you are alone, take your mirror to the window of your room and face these facts.

- First, examine your face as a whole. Does it look clear and young and fresh...or old and lined and tired? Is the general tone of your skin clear, or is it cloudy?

- Then, look closely at your neck. Does it resemble coarse crepe, or smooth, white satin?

- Now your chin. Are the pores so small as to be practically imperceptible? Or are they noticeably, unprettily large?

- Then your mouth. Is it sweet and happy? Or does it turn up from derision, down from age or ennui?

- Next your nose. Not the shape, mind you. Often, that doesn't matter. The texture of it. Is it fine and smooth? Or is it large-pored and coarse?

- Now up to your forehead. Is it smooth and white and lofty, or is it corrugated with lines?

- If...and be quite frank about it...your answers to all the first questions are Yes, then a thorough Cleansing, Toning, Nourishing regime according to Miss Arden's instructions is all you need for the present. If...and be equally frank about it...your answers to the second question regarding each feature is, in any case, NO...then you are in need of an Elizabeth Arden Muscle-Strapping Skin-Toning Treatment and the advice your attendant will give you for correcting your short-comings.

- Telephone Plaza 3-5847 for appointment.

## ELIZABETH ARDEN

691 FIFTH AVENUE • NEW YORK CITY

LONDON • PARIS • BERLIN • ROME

© Elizabeth Arden, 1933



## RAISING MONEY PAINLESSLY

(CONTINUED FROM PAGE 35)

Infirmity for Women and Children. And this is how the scheme works.

The Charity pays the newspaper for the paper and printing costs involved, the advertisers pay the Charity the regular space rates, and the photographers donate their services. You start by lining up the most blinding beauties of your Four Hundred who will agree to be photographed (they usually don't have to be coaxed), then you line up a list of advertisers who would like their products shown (and they don't have to be coaxed much either), and give your organization about three months to work it out. Throw in plenty of driving power, organization, and enthusiasm, however.

Première performances of moving-pictures, too, are palatable and profitable schemes for extracting money. And it was Mrs. Kermit Roosevelt who was the first to blaze this trail. Faced, some time ago, with raising a goodly sum for the "Adopt-a-Family" fund, she hit upon this idea. With great good fortune, Mrs. Roosevelt managed to have donated to her cause both the theatre and the film (usually, you will have to make a business arrangement about this), and she sold out the house at prices ranging from ten dollars for loges to three dollars for balcony seats.

## STANDING-ROOM ONLY

The trick, in this scheme, is to sell out the house. And nothing, absolutely nothing, Mrs. Roosevelt says, is more effective than inducing people to give dinner-parties before the performance—bringing their guests bodily and *en bloc* to the theatre afterwards. For this particular performance, Mrs. Roosevelt managed to get eighty-nine dinner-parties given, yes, eighty-nine! The great god publicity, too, must be called into service. And Mrs. Roosevelt employed such attention-getting stunts as having Mrs. John Fell, junior, photographed selling a ticket to the Mayor and Miss Amelia Earhart take off with a block of tickets to Washington patronesses.

Not only premières of cinemas—but opening-nights of anything are apt to bring money pouring into philanthropic exchequers. Eager first-nighters forked up fifty dollars for tickets to attend the dinner-dance at the opening of the River Club in New York. At the opening of the New York Junior League house, an admittance fee of ten dollars netted seven thousand dollars for the Henry Street Music School—and the place was jammed. Old hands at this charity business warn you, however, to avoid first-nights in the legitimate theatre. Too much of the house must go to gentlemen of the press, *carte blanche!* Try the second night, or the dress rehearsal as heretofore mentioned . . . but never take a house over later than the first week.

When it comes to giving people a really hilarious time, you'd have to get up early in the morning to outdo the kind of Dutch Treat parties thrown by some of the younger crowd in New York. You never have to beg any one to come to these. What happens, more likely, is that you send out eight hundred invitations and twelve hundred people show up . . . as happened at

the famous Dutch Treat Dinner and Circus party given by Mrs. Marshall Field, Mrs. Henry Alexandre, and Miss Neysa McMein, a hilarious party that netted seven thousand dollars for the Long Island Biological Association. Hundreds of tables were set for dinner on the lawn—dinner costing five dollars a plate, with Mr. Field and Mr. William Rhinelandier Stewart officiating as head waiters. After dinner, a circus began. For one dollar, you entered the Freak Show and saw sundry guests impersonating the Duck-billed Woman, the Wild Man from Borneo, the Tattoo Lady, and such.

At three balls for a quarter, you slung balls in a china-breaking booth to vent any suppressed inhibitions. For other fixed charges, you went to a "Living Picture" show, a Cabaret, a Dance. And, of course, there were gambling wheels on which to win or lose for charity.

## FORBIDDEN FRUIT

If only Uncle Sam didn't cry "verboten" on all this lottery and raffle business, our Poor might get a better break. But, badly as you feel to see millions of dollars of American money going to Calcutta or Irish charity sweepstakes, nothing can be done about it. Though it is said that one mutinous young horsewoman did risk prison bars by pulling off surreptitiously a sweepstake on the Futurity Race at Belmont—to the tune of fifteen thousand dollars for a certain charity (which will be nameless here). The programs of the Peacock Ball this year, selling at one dollar, carried numbers, the lucky one of which brought a trip to Havana to its holder. And 'tis said (shh, shh) that there are firms in New York, operating sub rosa, who will bring to your party raffling wheels, install them, and run them, giving you the major percentage of the proceeds.

And, speaking of the Peacock Ball, if any one ever got their Money's Worth—it was that night. Twenty-five dollars per pair of tickets was little enough to see almost all the combined talent of Broadway, to say nothing of bumping elbows with all the eastern division of Hollywood. With the Waldorf-Astoria contributing the space, the National Broadcasting running the show, and the fresh and cheap idea of decorating with oceans of cellophane—the party reaped about fifty thousand dollars.

But to go back to private parties. Howlingly successful ones don't just happen. Above all things, do get out an amusing invitation—cautions Miss Eleanor Barry, who is a young and clever ringleader at these things. Telegrams are unbeatable—unless you make the *faux pas* one charity worker did, who, eager to enlist for her charity Mr. Clarence Mackay (of Postal fame, you . . .), dispatched an invitation to him on (of all things) a yellow Western Union blank.

For one party Miss Barry gave for the unemployed, in league with Mrs. George Eustis and Mrs. Jack Kennedy, three hundred wires were sent out. It was a sort of night-club party, given—not in a private house—but in two empty apartments at 10 Gracie Square. The walls (Continued on page 72)

## SOUVENIR OF HOLLAND

(CONTINUED FROM PAGE 49)

there is some of the best pheasant shooting in Holland. As on all great Dutch estates, around the manor-house are woods, which were planted hundreds of years ago in vistas centering on the towers of Haarlem. Elswout is the name of the estate, and it belongs to the family of Mrs. Leonard's first husband—the Ludens. "Elswoutshoek" is the dower-house and gardens, where Mrs. Leonard now lives.

The hall is spacious, with apple-green woodwork and walls decorated with charming eighteenth-century painted panels of rustic scenes. Off this hall open two lovely white drawing-rooms, very French in feeling—one hung in light blue, the other in rose. There is also a white dining-room with a grass-green rug and green furniture and a gem of a panelled library. Adjoining the drawing-rooms is a glass loggia where, as in all the rooms, masses of beautiful flowers are always found. In every house in Holland, one is struck by the exquisite flowers—roses, dahlias, gladioli, phlox, and delphinium.

## LIFE AT OVERVEEN

During July and August at Overveen, this house is the scene of many charming entertainments. It is much as I imagine life was in the fine châteaux of the seventeenth and eighteenth centuries in France—with modern comforts added. Some guests are put up in a cottage at the end of the rose-garden. This cottage is a renovated peasant's house on the edge of a canal, with thatched roof, dormer-windows, and all the story-book details. Inside, it is decorated with simple and attractive Dutch things. Whether one stays in the house or the cottage, one is perfectly taken care of by a cosmopolitan staff of servants.

I arrived at Overveen on a Thursday evening in time for tea. At the house already, besides my hostess, were Madame Le Brun, who had come from Brussels for that week-end, and Mrs. Benjamin Rogers just arrived from her stately Empire house and the spring season in Paris. The Hon. Joan Marjoribanks came over with Lord Elveden after the gayest June and July London has had in some years, and Jonkheer Edwin Texiera de Mathos motored over from his fine shooting place near-by. Captain Gevaerts had come an hour's trip from Amersfoort, where he is the instructor-in-chief in the Queen's Cavalry School.

That first night, we dined at home—just the house-party and a few Dutch neighbours. We passed the evening playing bridge, talking, and planning our sightseeing trip for the next day. Our hostess suggested that it would be pleasant to see the flower-market at Allsmeer.

Allsmeer is a small town supported wholly and solely by the flower-market and the raising of bulbs and cut flowers. The market itself is a *nouveau art* building of brown bricks, on the edge of a large canal. It is one vast room, filled with rows upon rows of tables, each one laden with masses of flowers. Off this huge display room is a smaller room that is a regular stock

exchange, the buyers all sitting in an arena while the flower growers wheel in single tables of flowers to be bid on. The bids are made by pushing electric buttons that are shown on a clock facing the buyers. To any one who has visited the stock exchanges in the world, it is fascinating to see men, old and young, quite seriously trafficking in flowers. Mrs. Leonard spoke to the various buyers in Dutch and learned that these flowers were bought not only by Dutch flower merchants, but by English, French, and Italian buyers, too.

In the canal outside were men rowing boats heaped with flowers to a near-by airport, where the cargo was to be sent by airplane to England and the South. We piled our great bunches of red and yellow roses in the back of the motors and started, by the back roads, for Gouda to see the stained-glass windows.

On the way, we stopped at Warmond, the yacht centre of Holland, to lunch at the restaurant, "Meerlust," famous for its delicious Dutch food. For one hour, the hors-d'œuvre are brought on—raw herring, fresh pink pâté, plover eggs, delicious pickled vegetables. A delicious chicken followed.

That night, we went to the near-by *plage* of Noordwijk to dance at the casino. Everybody meets there to enjoy an excellent orchestra and dance floor. The Dutch waltz a great deal, and it is always charming to watch them, as, among the dancers, there are many blue-coated officers. We motored home in moonlight with mist rising off the canals and, as during the day, were struck by the enormous expanse of sky and the ever-changing light-and-cloud effects.

## SIGHTSEEING IN THE NETHERLANDS

On Saturday, those of the guests who felt active in the morning went to Haarlem to see the Franz Hals Museum and visit the fine old church and the funny little shops that cluster around its buttresses. We lunched in the garden at "Elswoutshoek" in the bright sunshine, with flowers and the emerald-green grass all around us, and afterwards, those who wanted to played tennis, while others motored to Amsterdam to see the Rijks Museum and a lovely museum near-by where there are fine old Dutch rooms of every type. These Dutch museums have a minimum of pompous, boring pictures, and the lighting is extremely good, while, in each room, one is sure to find an old favourite—a great Rembrandt, a portrait of Rubens' beautiful young wife, a miraculous interior by Vermeer, or a Dutch landscape.

That night, there were thirty for dinner and the guests were, as so often in Europe, a happy combination of old and young. We all sat at one large oval table, brilliant with fine silver and beautiful flowers. Afterwards, we went into the drawing-room, which had been cleared for dancing, and two accordion players that Captain Gevaerts had discovered in a little night-club in Utrecht, played until midnight, when a Berlin orchestra spending the summer in Holland came to relieve them.

As the party lasted until dawn, needless to say there were no early-risers the next (Continued on page 74)



# They have blazed a trail of beauty across Europe and America...these Helena Rubinstein color creations

**RED CORAL • RED GERANIUM • RED RASPBERRY**

## and now comes the flaming new Red Poppy to light the way to beauty

Madame Helena Rubinstein has just returned from abroad! And with her she has brought back new lipsticks and rouges in the four divine shades she has created . . . including the new Red Poppy which has taken Paris by storm.

The new Red Poppy is a glowing warm red. It simply radiates youth—makes all lips look alluring. But it's really a matter of personal taste which of the four famous Helena Rubinstein color creations you prefer—flaming Red Poppy, rich Red Coral, vivid Red Geranium, or glowing Red Raspberry. Each will compliment you no matter what your type, and catch the color of whatever costume you are wearing. For no woman needs a lipstick to match every costume.

### Clear, Glowing Color!

Under glittering lights or dim ones, and in the ever-truthful daylight, Helena Rubinstein Lipsticks make lips look young. Whatever they touch—debutante lips or more mature ones—at once become alive, sparkling, radiant with youth!

Moreover, Helena Rubinstein lipsticks have no purplish undertones as so many lipsticks have. They're famous for giving instead, natural lasting color to lips, and nourishing them at the same time. For Helena Rubinstein has spent many years in her London, Paris, and New York laboratories working out scientific formulas for lipsticks that would nourish lips and keep them firm, bring them the fire of youth, make them provocative, appealing . . .

### Loveliness Captured in the New Chatelaine Lipsticks!

You'll simply go into ecstasies over the delicate beauty of Helena Rubinstein's new Chatelaine Lipsticks—in Red Poppy, Red Geranium, Red Coral and Red Raspberry. They're little treasures of loveliness . . . tiny lipsticks in enchanting colored enamel cases, with slender chains to fasten their capped tops. Each Chatelaine looks like a little piece of precious jewelry, like a miniature work of art. For Madame Rubinstein had them designed by one of the most famous jewelers in Paris.

### It Really Works!

Helena Rubinstein was the first

one to introduce an Automatic Lipstick. And now she presents another one—unlike any you've seen. In slender attractive cases, red, green and black.

Of course, these new Automatic Lipsticks come in the four important Helena Rubinstein shades. The new Red Poppy is too gorgeous for words—but you really should come to the Helena Rubinstein Salon and see for yourself. And if you like, we will suggest a make-up that will be especially becoming to you—with no obligation whatsoever.

### The New Helena Rubinstein Rouge en Crème Comes in Red Poppy, Too!

And this new shade is as popular in rouge as it is in lipsticks! Red Poppy Rouge en Crème blows the breath of youth into your cheeks . . . makes them tingle with color and animated charm.

How will you look in the new Red Poppy Rouge? Come to the Helena Rubinstein Salon one day soon and see! See the new shades in compact rouge, too, and the new lipstick tones Madame Rubinstein has brought back from Europe. If you like them (and what woman wouldn't?) you will find them available at the Helena Rubinstein Salons; also at your favorite department store and drug stores throughout the country.

### Make-Up Cannot Cover Up Neglect!

Daily care of the skin is absolutely essential if you are to look well with make-up or without. In a single beauty treatment at the Helena Rubinstein Salon, you can learn to care for your skin properly. And even if you do not have a Salon Treatment, we will gladly give you a skin analysis and outline for you—without obligation—home beauty treatments that will keep you looking young and lovely.

### For Daily Beauty Care

**WATER LILY CLEANSING CREAM**—A nourishing, youthifying cleansing cream suitable for every type of skin. Containing the youthifying essence of water lilies. . . . . 2.50

**SKIN CLEARING CREAM**—(Beautifying Skinfood)—If you use this fine-textured cream once, you'll use it for the rest of your days, the first thing every morning or the last thing every night. It clears away tan, freckles, sallowness. Purifies and bleaches. Leaves the skin with that alluringly delicate, transparent look. . . . . 1.00, 2.50

**YOUTHIFYING TISSUE CREAM**—Here is an all-round tissue cream that you simply can't afford to be without. It is soft and smooth, marvelously nourishing, blended from the choicest herbs. Ideal for every skin, of every age. Stimulates just enough. 1.00, 2.00, 3.50

**SKIN TONING LOTION SPECIAL**—For dry skins. Firms the tissues, braces the skin, closes the pores and prevents lines. . . . . 1.25 and 2.25

**HORMONE TWIN YOUTHIFIERS**—A completely new biological treatment, the result of years of research! These two unique creams supply youth-hormones which build new, young skin cells. They stimulate metabolism, and restore youth to the tissues of the face. . . . . Set 10.00

**WATER LILY BATH POWDER**—Cooling, refreshing, fragrant with fresh water lilies. . . . . 1.50

**WATER LILY DEODORANT TALCUM**—Indispensable to fastidious women—and men. . . . . 1.00

### New Parisian Make-Up

**WATER LILY FOUNDATION CREAM**—Be sure to use it before you put on powder, rouge, lipstick or eye make-up! This lovely semi-fluid cream gives an exquisitely smooth finish to the skin—helps your make-up to blend naturally and to adhere. It's a joy to use—especially during winter weather. . . . . 2.00

**IRIDESCENT EYESHADOW**—Adds mysterious depth and beauty to the eyes. Enchanting shades—Blue, Blue-Green, Green, and Violet-Gold. . . . . 1.00



**HELENA RUBINSTEIN**

Internationally Acclaimed Beauty Specialist  
Working in Her Laboratory

**HELENA RUBINSTEIN'S ROUGES**—Compacts or rouge en crème. 1.00 to 5.00

**HELENA RUBINSTEIN'S POWDERS**—Enchanté. An exquisite clinging powder, delicate as mist (3.00). Water Lily Powder, made on a special base containing the youthifying essences derived from the magic of water lilies. In the famous Rubinstein shades. . . . . 1.50

**HELENA RUBINSTEIN'S LIPSTICKS**—The new Automatic Lipstick and the new Chatelaine Lipstick. . . . . 1.00

**PERSIAN EYEBLACK**—(Mascara)—Black, Brown, Blue and Blue-Green. 1.00 and 1.50

**EYELASH GROWER AND DARKENER**—For those who like a conservative daytime make-up. . . . . 1.00

**EYEBROW PENCIL**—Choose from Black, Brown, and Blue to accentuate the beauty of your brows. . . . . .50

# helena rubinstein

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Sedan, 5 Passenger . . . . .	2575
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[[ \* Selected at random from the *Pierce-Arrow Blue-book* ]]

YOU whose names we've listed know the character of Pierce-Arrow workmanship.

You've paid \$8000 and higher for your Pierce-Arrows, some of you.

You know the flawless performance which Pierce-Arrow precision practices assure.

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† *A Phenomenal Performance:* A few weeks ago at Salt Lake City, a stock Pierce-Arrow Twelve that had already covered more than 35,000 miles, was driven for 24 continuous hours at an average of 112.9 miles per hour... a distance of 2710 miles in 24 hours.

THE PIERCE-ARROW MOTOR CAR COMPANY, *Buffalo, N. Y.*

ARROW



## A P A R I S W E D D I N G

(CONTINUED FROM PAGE 24)

bride's mother (not to mention the fact that she is a grandmother), she was a perfect model for the rôle. She wore a dress from Patou in a very unusual shade of green—something between emerald and turquoise-green—made of a rough-surfaced velvet that clung to the body, with an Empire line. The skirt was short in front and had a short train in back. A cape made of many silver foxes, from Augustabernard, and a tight-fitting little hat of varicoloured green and blue feathers, from Reboux, accented her costume. In her ears were two ball earrings of green turquoises, and her only other jewel was a brooch made of two huge emeralds set in corals and diamonds. Her gloves and shoes were of brown satin. You can see for yourself how charming she looked, in the photograph on page 16.

I liked the little short train on her dress, for, I think, a train gives an elaborate afternoon dress a distinction that it can not possibly have otherwise. And, by the way, trains are now seen more and more.

## THE BRIDAL PARTY

With Mrs. Fellowes came her youngest daughters, very attractively dressed alike in white double-breasted coats of military cut, with big revers and gold buttons, the sleeves edged with the same leopard fur as the Cossack caps on their heads. (One of these is shown in the sketch on page 24.) This rather costume-like dress was, I am sure, given them to make up for the fact that none of Princesse Emeline's sisters were in the bridal party, since she had no other attendants than three tiny pages, little tots, dressed as eighteenth-century *Maréchaux de France* in flaring velvet coats trimmed with silver and lace and wearing powdered wigs. They were in memory of the three de Broglie ancestors who have been *Maréchaux de France*. (It was because of them that Princesse Emeline had the right to be married in the military Chapel of the Invalides.)

The bride, who came down the aisle on the arm of her grandfather, the Prince François de Broglie, was preceded by one of the pages carrying her prayer-book on a white satin cushion and followed by two holding her train. After her, as is the custom in France in Catholic weddings, came the groom with his mother on his arm. The bride was dressed in a long white satin dress (also made by Patou), untrimmed and with long, trailing sleeves and a V neck. The veil, which was made of the thinnest white chiffon, was arranged on the head like a little cap, scalloped at the edges over the brow and held by a wreath of orange-blossoms mounted on a bandeau of green leaves that stood up like a halo.

Here was a bride without lace or tulle—and it was an immense relief. For one thing, we are all tired of lace on brides. And then, a chiffon veil falls softly, while a tulle veil is often stiff and flies in every direction.

As I have said, the bride was three-quarters of an hour late, which meant that she arrived at a quarter to one, instead of promptly at twelve o'clock, when all French weddings take place.

Everybody had begun to get restless, and so, when the bride arrived and they had seen the show, so to speak, quite two-thirds of the people left the church and went home to lunch. You see, everybody in Paris lunches at one o'clock and not a minute later. Of course, there was a reception at the house afterwards, but it has now become the fashion to go away from the church, have a quiet lunch at home or with a friend, and then turn up at the wedding reception later with an innocent expression, just as if one had been there all the time.

This bride came to the church in a car, but she went away in a brougham drawn by horses. An old brougham of the family had been unearthed, as well as a splendid pair of carriage-horses and two old men for the box, in the family liveries—probably the only two men of their period to be found in Paris to-day who have not become chauffeurs or taxi drivers. According to the etiquette of the days when carriages were used, the horses had white rosettes and streamers fastened to their blinders. The carriage was escorted from the Invalides to the house in Neuilly by an escort of police, a present of the Paris Chief of Police to the bride.

Mrs. Fellowes followed in her car, and the young sons of the Duchesse de Gramont kept pace in another car, in order to take moving-pictures of the triumphant procession, which caused a sensation in the streets of Paris.

At the reception, there was the usual buffet in the dining-room, and spread about most of the rooms on the lower floor (except the big drawing-room, which was cleared of furniture and lined with tables to show the presents) were dozens of small, painted, iron café tables with chairs grouped about, around which the guests could sit. Sitting around small tables is the attitude that puts this generation at its ease; and so, I think, the only thing to do nowadays, when giving a large party or reception, is to turn one's house into something as nearly approaching a night-club as possible.

## SKILFUL ENTERTAINING

In any case, entertaining large numbers of people destroys the beauty of a house. To begin with, one can't see anything for the people, and, secondly, the people aren't interested in anything but one another—and the food and drink. To make the party go well, Mrs. Fellowes had turned everything over to Victor, the famous restaurant-keeper, who greeted everybody at the door (because he was as well-known as any one else there) and went about looking after every one's wants like a member of the household.

This was the first time that I had ever seen the white dining-room in Mrs. Fellowes's house not looking startlingly beautiful. It is famous for its plaster stucco decorations, but, as always, the crowds of people ruined the pictorial effect. This room is the most picturesque room for a dinner-party I know in Paris, and it is the forerunner of what I consider the coming fad in decoration—the baroque, the repetition of the Bavarian rococo as seen in Nymphenburg. "HIM"

## RAISING MONEY PAINLESSLY

(CONTINUED FROM PAGE 68)

were hung with murals, an orchestra hired, dancing and amateur entertainment provided, and a bar rigged up to complete the atmosphere.

If you're not afraid that one of Mr. Woodcock's boys will get you, you can go farther and stage a party in a speakeasy—as did a certain courageous young couple not so long ago. The proprietors of said places are quite willing to listen to reason about a financial arrangement, and, with a sizable *couvert* charge, a pretty pfennig could be made. A wise precaution, on these little affairs, is to have guests buy tickets for refreshments and not let any money pass across the bar. Just to keep things straight.

When it comes to the solid, expensive food consumed at any party, the shrewdest way to handle it is to get a local caterer or restaurateur to take a concession on the party. Let him handle it in a purely commercial manner, agreeing to serve each dinner you sell at five dollars for a fixed sum of say one dollar and a half. Then, and then only, you won't come out at the end with a staggering food bill to eat up your proceeds.

Your great object, of course, is to think up entertainment that doesn't cost anything. At the Gracie Square party, one clever stunt was to have a man from Coney Island take photographs of guests against excruciatingly funny cardboard backgrounds. Enlisting the current crop of débutantes to be dollar-a-dance girls instead of ten-cents-a-dance girls is good. Getting artists to wander through the party and make caricatures or sketches of guests; fortune-tellers; games with fees for playing; and such things as Voting Contests where, for ten cents, people may vote for the one with the least sex appeal, the most charm, et cetera . . . these always work.

A poker party, with chips selling at fabulous sums, was an idea exploited with success by Mr. Philip Browne and Mrs. Baldwin Preston. And some time ago, an ambitious young group charted the funny old excursion ship *Mandalay* and sailed it around Manhattan Island with a grand party, much to the benefit of the Saint Christopher's Guild.

Untried, but a notion that occurs to us and that we toss your way for what it is worth, would be to charter a bus, one of the big sightseeing charabancs, invite enough guests to fill it, at twenty-five dollars a head, and take them on a surprise tour—the itinerary to include perhaps a peep-show, the flea circus, Chinatown, a shooting-gallery, and winding up at a dinner-and-dance place. Or you might take over a big public amusement park, such as Playland or Coney Island, and give a

huge slumming party—taking a percentage of the receipts.

The more you give for the money, the faster the tickets go. Take those concerts given by the Musicians Emergency Aid of New York last winter. Paderewski filling Madison Square Garden; Heifetz and Damrosch on a single program. Kreisler and Rachmaninoff on a single program. Half the great Metropolitan stars singing selections from Wagner's music dramas. At the end of the series, three hundred and forty-five thousand dollars had been reaped, under the leadership of Madame Alma Gluck Zimbalist, Mrs. Ernest Schelling, Madame Yolanda Maro-Irion, and Mrs. Ernest Hutcheson.

We could go on at great length with other ideas. Auctions. Bridge tournaments, Fashion shows. To make the latter funny, you might have a silly debate on some moot fashion point. Advertising posters—such as hanging on your ballroom walls—posters that are comical or satirical take-offs on well-advertised products. Out in Chicago, a group of charity workers did this once and got advertisers to pay five hundred dollars apiece for these advertisements. The posters, of course, are done by your own talent. The "Bread-line Follies" was another timely idea tried in Chicago. The charity went into the slums and settlements for native talent: sidewalk crooners, pavement dancers, hard-boiled comedians, local musicians—and gave a "Follies" that was twenty times more refreshing than the usual débutante one. So clever were some of the talents unearthed that a few were given professional vaudeville engagements.

So there they are—some of the most palatable, profitable alms-raising ideas of the day. But no survey of the subject would be complete without mention of Mrs. August Belmont's great drive as head of the woman's division of the Harvey Gibson Committee for the unemployed. This hugely successful drive resorted to no form of amusement to extract money from pockets, but it was handled in such a sporting, forthright manner that it fits in with the whole New School of fund-raising. With typical twentieth-century efficiency, an almost military organization was sent into the field, each member of each team being requested to approach twenty people. Not just any twenty people—but twenty people who were not on any one else's list—so that no one would be asked unfairly two or three times to give for the same cause. Fair play was the watch-word. Fair play, amusement, your money's worth . . . Charity has seized upon them all to make money-raising painless.

Vogue will be glad to send you upon request a booklet, "Give Beauty a Hand," which discusses the care and beautifying of the hands, arms, and finger-nails. Address Vogue's Beauty Editor, Graybar Building, Lexington at Forty-Third Street, New York City



## SEEN ON THE STAGE

(CONTINUED FROM PAGE 39)

challenged and finally gallantly accepted. In conception, writing, and acting, it has continuous charm.

Dean has brought Francis Lederer with him from London to play the leading rôle. He has everything in his favour—a romantic appearance, what seems to be an instinctive sense of theatrical values and of the way to project them, taste, discrimination, and, in addition, that indefinable, but instantly recognizable, quality called magnetism. Diametrically opposed to Leslie Howard, an Englishman presently popular in our theatre, in type, temperament, and method, Lederer, a Czechoslovakian will doubtless appeal as strongly and as widely and to much the same sort of person. He endows the character described in the program as "The Gentleman in Gay Braces" with a kind of bright romanticism we have not seen on our stage in recent years—gaiety combined with a fire that lures and leads and never burns. He is a most welcome addition to our roster of leading men; he will be even more welcome if he remains to appear in the romantic plays which will soon dominate our theatre.

Patricia Collinge played opposite him in the beginning of the season. Like the drama, she has charm, is sweet but never too sweet, gentle but firm, always graciously feminine. Miss Collinge is one of our few younger actresses possessed of the brand of delicacy which suggests discrimination, not weakness, and which thus gives her a positive appeal.

Those two, aided by Eda Heine-mann, Patricia Calvert, Lowell Gilmore, indeed the entire cast, and Dean's skilful direction combine to make "Autumn Crocus" one of the better—or best—plays of the season, one that provides the receptive patron with a wistful, scented evening.

## "FIREBIRD"

The other non-musical production of the fortnight comes from the Hungarian of Lajos Zilahy, in an adaptation by Jeffrey Dell. For some remote reason, the adapter and Gilbert Miller, the producer, have chosen to call it "Firebird." Judith Anderson, the American actress of Australian origin, is starred. And Henry Stephenson and Montagu Love, American actors of British birth, are featured. Co-featured with them is Ian Keith, who, like Love, is a recent recruit from the pictures. The work has been staged by Mr. Miller and is presented in three atmospheric settings designed by Aline Bernstein.

The drama is indirect. Most of the important action takes place off-stage. What transpires in view of the audience is so polished that it has the life and resilience of something enamelled. The principal players—the star, those featured, and also Reginald Mason and Elizabeth Young—play it in its vein, but their work is wasted; throughout, "Firebird" seems something beautifully done and not worth doing.

## "GEORGE WHITE'S VARIETIES"

The four musical presentations of the past two weeks range from

"Varieties" through musical comedy and comedy with music to costume operetta.

The full title of the first is "George White's Music Hall Varieties"; it is exactly what its name implies—on a grand scale. In it, the entrepreneur of the "Scandals" series once more exhibits his unusual flair for choosing material and performers and for assembling and arranging them into a lively, varied, exhilarating entertainment.

Although a couple of dozen names are listed on the program's announcement page, the chorus—not inaccurately called "George White's Dancing Beauties"—is the outstanding feature of the revue. Its work throughout is high; only such superlatives as "beautiful" and "brilliant" will accurately describe five of its numbers—and it participates in but seven! Its dance to "The Waltz That Brought You Back to Me" is lovely, and the song itself survives being poorly sung. The chorus and Bert Lahr enhance the not inconsiderable values of "Cabin in the Cotton." And the drill with which the first act ends would, in any place where people had not carefully and painfully schooled themselves not to respond to anything spontaneously, bring audiences cheering to their feet; it is superb. So is the opening number of the second act. And one would have to go far and wait long to find a number more beautiful than the ballet in chiaroscuro called "Hold Me Closer."

Vivian Fay dances on her toes with the diaphanous loveliness that wells up out of a happy wedding of grace and expert technique. Eleanor Powell brings the same qualities to tap dancing, which is necessarily more earthy. But Joseph Donatella does more. Due to his extraordinary suppleness and the fine way he employs it, he manages to remove most of that earthiness from his tap dancing.

Of the principals: Harry Richman does what he usually does and in the usual way; he exploits his mannerisms. Lili Damita is most agreeable, but has little opportunity to be more than that; and Bert Lahr keeps his ridiculous antics fresh and funny.

## "TAKE A CHANCE"

"Take a Chance" belongs to what we fondly term the old school of musical comedy. It pretends to have a plot, but that does not matter. The important thing is that the accomplished players Schwab and De Sylva have assembled are given, at the Apollo Theatre, every chance to use their talents and convey the impression of enjoying what they are doing hugely; that the book, while not squeamish, never leers or indulges in doubles entendres and is always bright, the songs tuneful; that Bobby Connolly has staged the musical numbers, Cleon Throckmorton designed the settings—in short, that masters in all departments of that field of endeavour have gotten together to concoct a rapid, bubbling, often uproarious musical comedy—a true laugh, or rather guffaw, "provoker."

The elaborately casual Jack Haley and Sid (Continued on page 80)



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Them High  
Some Like  
Them Low

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## SNOW-SCENE, MURRAY BAY

(CONTINUED FROM PAGE 46)

roofed building, to the half-buried root-cellar, and to the farm workshop. The whitewashed outbuildings are dazzling above the piled snow, and, against the intense turquoise of the sky, the courtyard is gay in the brilliant sunlight and gayest of all when Simard, the farmer, drives in the scarlet sleigh drawn tandem by Fine and Princess, with bells on their harness. As they drive along, a blue sleigh, a blue driver, and two blue nodding horses slide beside them in shadow over the snow.

Sometimes, when the men go up with sledges to fetch wood from the *forêt*, you may go on a picnic—if you are hardy enough. But, even in zero weather, the cold is not unbearable in the sheltered woods. You ride up on the sledges, you broil *boudins* and bacon and heat coffee over a snapping fire for your lunch, you fly down-hill again on skis, or lumber down on snow-shoes. It is lovely in the woods, very still, the spruces black-green, the trunks of the birches delicately flushed against the snow.

You do not hunt at this time of the year, for partridges, save when they are snared by the habitants, are quite invisible; it is considered unsportsmanlike to shoot moose in deep snow where they can't run; and hares are poor eating. Unless you are a poacher, it is unlikely that you will go fishing for trout through holes in the ice. Only the most expert woodsmen would be likely to venture a real camping trip into the woods, so great are the difficulties and the loneliness. Those who have done it and who have travelled many miles on snow-shoes into the back country, into the Laurentians or to Lac Saint Jean, cooking their own food, carrying packs, tenting or staying in remote lumber camps, come back with vivid stories of the cold, of the great, snowy arctic owl that sweeps by you so noiselessly in the woods at night, of the frequently heard, eerie howling of wolves—stories which only heighten your luxurious sense of Murray Bay's comfort on the edge of the wilderness and sharpen your appetite for the roast Christmas goose.

## HOLIDAYS AT "MOUNT MURRAY"

Christmas and New Year's are great festivals here, and now the church-bells of Pointe au Pic and La Malbaie ring day and night in showers and cascades of frosty sound. The people swarm in and out of the doors of the big, stone village church with the shining tin roof and the sharp steeple. Now the *Guignolé* goes about—young men of the parish who have volunteered to make the yearly collection for the orphanage. Singing at the top of their lungs, they drive their sleighs at a gallop from house to house, and, stamping and shouting, they crowd indoors, making their appeal. At one house, a farmer gives them half a lamb, or a bag of potatoes, or a loaf of maple-sugar; they load the sleigh and rock on to the next farm. On New Year's Day, people come from miles around to "Mount Murray"—those who are *censitaires* paying the original rents of two cents a year that are still figured out in *louis*, *schelins* and *deniers*. Mrs. Cabot gives the children

candy, and the grown people white and red wine, they all admire the lighted Christmas-tree that stands in the courtyard, the children sing "*Au Canada*," and then, after a very long afternoon, every one goes home.

This is the season when the habitants have time to enjoy themselves. The long, hard work of the summer is over, the wood is nearly all cut and split and stacked, and people meet together and sing and dance in the evening. If you have friends among the habitants, you may be asked to one of their *veillées*—perhaps to Zevin's at Grand Lac. If you go there, you will see many sleighs drawn up in the yard, and, when you enter the house, the low rooms will be filled with people. Zevin, tall and dark and gaunt as Don Quixote, makes you feel instantly at home—he is a perfect host.

## PARTY, HABITANT STYLE

The high-pitched scraping of a fiddle comes from the next room. You look in to see the solemn-faced boy who is playing it. He clutches the bow tightly by the middle and saws it back and forth over the strings. His foot beats time on the board floor, to fill out the thin reel tune. In the smoky lamplight of the small room, there is a confusion of sound and movement. The men and girls swing back and forth and round and round, as they dance a quadrille. The older people and the children sit thickly around the walls. One old woman with a brown, lined face and hands folded neatly against her black skirt might be a Holbein. The men have rugged, shadowy faces and wild hair. When every one calls for a song, the big, pale girl who is the best singer stands up and, in a kind of tranced monotone, sings a long ballad about a man who was hanged, and another about how the young men flock to the house of the girl who dusts and sweeps well.

*"Ils viennent en trois et quatre,  
En claquant les talons,  
En claquant les talons."*

She sways slowly from side to side. Her high voice has the timbre of some droning reed instrument.

Not many miles away, in the Manoir Richelieu, Americans and Canadians in evening dress are dancing to an orchestra, or sipping liqueurs, or playing bridge or backgammon before a fire of roaring logs. Or, perhaps, if it is a clear night, they have wrapped up warmly and gone out on the terrace to look at the Northern Lights and, seeing how fine it is, have decided to go skating on the outdoor rink. Tomorrow will be just the day for the long toboggan slide. It has been flooded since the last snowfall, and it will be crackling with ice, and the curves through the woods will be more exciting than ever. Everywhere else, the snow lies light and soft for a few inches over the old crust.

Conditions as they are just now are good for skiing—if your standards are not those of the Tyrol and the high Alps. The Canadian skiers seem to like it here, because of the long cross-country runs. You can go for miles over cleared (Continued on page 78)

## SOUVENIR OF HOLLAND

(CONTINUED FROM PAGE 68)

morning. At one o'clock, all of the guests met at the edge of the canal, beside the little guest-house, and there got into canoes and rowboats and started for the park at the Manor-House. We had the inevitable gramophone along and were a very gay party, as we paddled through the green woods of Elswout. The canal led by the big house, which sets back on a mound at the end of a vista. The whole park and grounds are like an enchanted place, for the house itself has never been lived in, but deceives the passers-by because white curtains are painted at the windows. When finally we reached a little lagoon with a shaded bank, we found our picnic lunch all spread out for us, and there we stayed on the soft lawn until late in the afternoon, when we walked back through the green woods and along moss-covered paths.

## AT "CLINGENDAAL"

From "Elswoutshoek," I went to "Clingendaal," near The Hague, to visit some American friends who had taken this famous house. For many years, it has been the unofficial British Embassy in Holland. Baroness de Brien, the owner of "Clingendaal," is a niece of the Duchess of Beaufort and is the last of her line. For many years, she has had as annual guests for long visits, the Hon. Mrs. George Kerpel, Lady Marling, and house-parties of other English friends. As a Dutch friend of mine told me, "The Dutch are very provincial; we are used to a small country, and need to meet people from other parts of the world. In the old days, Daisy de Brien used to make "Clingendaal" a centre for us, with all her English guests, and now Mrs. Leonard brings to us, not only the most charming Americans, but English and French, and we are very thankful."

"Clingendaal" is definitely a romantic house. It stands at the end of a long avenue of beech-trees, a house in eighteenth-century style, built of small Dutch bricks in a lovely dark rose colour. The house is a long, high, rectangular building, unadorned except for a bell-tower in the centre of the roof. Wherever one is, walking in the garden, in a boat, on the canals, or playing tennis, one hears the bell and knows it is time for luncheon, or that tea is ready on the south lawn under the trees, or that in a little while one must dress for dinner.

Directly one enters the front door, a flight of stairs lined with flowers invites one up to the drawing-room floor. But first, it is well worth visiting a sitting-room much used at "Clingendaal." This is on the ground floor and has long French windows opening onto a terrace built over the ornamental moat. It is a charming old-world room, sweet smelling, as if in every corner were a large bowl of potpourri. But I am sure the fragrance of the house comes from the roses and other flowers that for generations have filled its spacious rooms.

## ROOMS AND ROAMINGS

I arrived at "Clingendaal" in time to dress for dinner and was shown to a

charming room, very mid-Victorian and yet infinitely comfortable. My window looked out over the park, to the towers of The Hague in the distance. There was no adjoining bathroom, but this did not matter, as, whenever I could possibly need hot water, it would be there in a shiny brass can. The house is run entirely by English servants, and their foresight is extraordinary.

I met the other guests in the house in the green drawing-room on the second floor before dinner, and, after cocktails, we went into the dining-room—unquestionably the most charming room in "Clingendaal." The butler told me that he had once seated one hundred people at one table there, which gives an idea of the size of the room. It is very long and narrow, with a high ceiling and walls panelled halfway up. The lower half is in deep red, and on this red background are hung lovely family portraits of men and women in white ruffs, done by artists of the Rembrandt and Franz Hals schools. Placed on the serving tables and in racks around the room are pieces of the famous white-and-green de Brien Amstel china, and this is used only when the Queen dines at "Clingendaal." The long windows that extend to the floor look over the south lawn and down a vista of old beech-trees.

The next day, each of the guests had a particular plan which he hoped to carry out. Mr. and Mrs. Elbridge Gerry Chadwick wanted to go to the antique shops in Amsterdam; Mr. and Mrs. George D. Widener wanted to see the museums there and in The Hague; Mrs. Harry Gray wanted to be home early enough to get in a good set of tennis or a round of golf; and Mrs. Rockhill Brevoort Potts wanted to see the flower market. In spite of the diversity of wishes, it was all arranged, and there would be time to stop at Elswout and lunch with Mrs. Leonard and Kitty and Marian Wickes, who were staying with her.

The yacht owned by our host and hostess, the *Zeemeeuw*, was an added attraction, making it possible for their guests to go on trips through the canals to various cities. One of the most delightful of these trips was to Zeeland. The Hon. Joan Marjoribanks, Lord Elveden, and I joined the yacht at Gouda, in the morning. In the evening, in time to dine, Mrs. Leonard and Jonkheer Edwin Teixeira met us at Dordrecht, where we spent the night, some on the yacht, some at the Inn, a very clean and comfortable one—as are the inns found in every little town in Holland. The next day, we proceeded down the Hollandsch Diep to Zeeland. The canals here are very wide, like the mouths of great rivers. Before one reaches the island of Zeeland, one can see on the horizon the towers of the dead cities, so-called because, in the sixteenth and seventeenth centuries, they were the great seaports of Europe and are now nothing but small villages where still remain great architectural monuments of their past glory.

We landed at Vere, a fascinating Gothic town containing a cathedral begun in the twelfth century and the Stadt Huis, which is surmounted by a beautiful (Continued on page 77)



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## COMING EVENTS PROPHESED BY PARIS

(CONTINUED FROM PAGE 21)

**BLACK DRESSES TOUCHED WITH COLOUR** will make these ever-indispensable garments look new and distinctly 1933. And, as there are so many new ways in which this touch of colour may be added, each method will be treated separately.

**GOLD BELTS**, of mesh or military braid, from one to two inches wide, will be one way to set off a black dress—or any other dark dress, for that matter. Gold belts will also be seen on evening dresses, particularly white ones, and some of these belts will be made of antique ribbons in bright red or green, heavily embossed with gold.

**COLOURED SASHES**—important ones, with a big bow and ends hanging to the hem—will be seen on both afternoon and evening dresses. On black crêpe or satin afternoon dresses, they will usually be made of satin in pale blue or rose or green. Or a black satin sash will add as striking a note to a light coloured dress as a dark blouse to a light suit. Velvet ribbon in sashes without ends will also be used.

**SCARFS TIED IN A BOW** will add colour in the most unexpected ways. A pink satin bow-tie will fasten a fur collar on a black dress; an olive-green velvet ribbon will twist about the throat and end in a big bow at one side; a blistered cotton scarf will make a bunched bow slipped under the revers of a day dress; or a narrow blistered cotton ribbon will encircle the neck and tie loosely at the front corsage. Then, there will be little separate bows, such as a white gros-grain one stuck nonchalantly at the back of the neck of an afternoon dress, or pieces of bright green ribbon knotted in the middle and ranged in a triple set of bows down the side of a bodice.

**CONTRASTING BELTS AND BLACK BUTTONS** will be seen with light and neutral coloured costumes, playing a definite part in the colour scheme.

**PIQUÉ**, in men's dress shirt weaves (tiny lozenges and fine ribs), will receive new distinction in blouses, scarf-collars on coats, belts, jackets with woollen dresses, shoulder-straps on wool-like cotton resort dresses, and also be combined with velvet for cuffs and collar on a sports ensemble.

**ORGANDIE TRIMMINGS** will receive new impetus, for organdie will be seen in colours, as well as white. In white, it will be used for little rolled-down collars at the base of the throat on dark day dresses, ending with a big bow tie; or as shoulder ruffles on a dark printed silk evening dress. In colour, it will have the startling rôle of brilliantly contrasting shawls and fichus sometimes several layers thick, on evening dresses.

**COTTONS** will reach greater importance than ever this year, for never have they been seen in so many versions, both new and old, nor have they ever been put to so many uses. New cottons, resembling woollens so closely that only an expert could tell them apart, will find new uses in suits and dresses for town, as well as suburban wear. Some of these new cottons will be used in place of woollens for evening dresses and, in white and pale colours, will be extremely smart in re-

sort clothes for day and evening.

**WOOLLENS** will be sheer and soft. Many of them will have a fuzzy finish; others will be definitely angora in character, with a sheen of fine hairs. These angora woollens are especially good, mixed with a bit of white, in dark greys and blues.

**BLISTERED AND CRINKLED FABRICS** will be seen in many versions. Woollens and cottons will be blistered into irregular vertical stripes; others will have a waffle or quilted look. Blistered velvet and plush ribbons will be used for little evening capes and boleros, and blistered jerseys for day dresses and ensembles. Crinkled velvets, including *velours paysan*, will be seen for day and evening; and crinkled cottons and crêpes will find new uses in blouses and just about every other type of garment.

**SILK CRÊPES** will be rough and heavy in the majority of cases, with many prints having a heavy crêpe background and others of crêpe de Chine.

**COMBINATIONS OF FABRICS** will be seen for day and evening. Silks and woollens will be used together in one dress; or two types of woollens or two types of silks will be combined.

**THE EVENING SILHOUETTE WILL LOOSEN UP**, for, although the moulded silhouette will continue in unabated chic this year, there will be many indications, here and there, of a straighter, more vertical look. The new *fleur* or vaporous silhouette, in chiffons or lace, with full-gathered filmy skirt and a bodice blousing loosely about the waist, will be a case in point. Such a dress will give a light, fluttery effect, as contrasted to moulded lines, and often the fulness of the ample skirt will be concentrated at the back and swing out in movement. This type of dress will be best in plain black or pale grey, and it will often be seen in combinations of two materials, such as chiffon and faille, or chiffon and satin with fur. The moulded silhouette, on the other hand, may have an absolutely straight skirt, or a bit of loose drapery above the waist, or a moulded skirt may suddenly decide to flare slightly just below the knees. A bold vertical streak may further enhance the straightening-out effect: a sash of soft material or of stiff ribbon will have ends hanging to the floor, or a twisted belt may have a circular panel descending straight and heavy against a contrasting dress—such as molten gold lamé against white (another instance of the gold-and-white). Dull and shiny satins, satin-jerseys, silk jerseys with a thin velvet nap, dull heavy crêpes, crinkly crêpes, and the new prints will be used for the straighter moulded line.

**THE CAPE SILHOUETTE FOR EVENING.** As in the day, so for the evening will there be homogeneous dress-and-cape ensembles, with fur-bordered capes reaching to the elbows. This effect will be stunning in black or brown satin. Contrasting capes will also be in demand, and these, too, will be hemmed with fur, either all around or across the back only, the ends stopping short at the point of each elbow or twisting on and around into bracelet-cuffs. Cypress-green, flame-red, and orange are (Continued on page 78)

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## L A D Y I N T O M A I D

(CONTINUED FROM PAGE 53)

Quite easily, Madame. A pair of very large chamois gloves will allow the most beautiful hands to do useful work without the least possible damage to them. But into the shoe-box these gloves must always be returned.

## THE HOUR FOR SIESTAS

And now we must face the really irksome time of the day—the hour when, fatigued and perhaps nervous or irritated by a loss at backgammon or the receipt of some disturbing news, our Mrs. Snooks returns to her home. If the hour is not too late, she can disrobe, putting in their proper place coat, shoes, and gloves, and stretch herself out on the *chaise longue* for a quiet hour of rest and relaxation. A really clever woman will never fail to plan for this refreshing period. Alone, in a darkened room, with a strip of absorbent cotton, saturated in a half-and-half solution of Pond's Extract and cold water, laid over her tired eyes, she feels the burdens of the day slowly slipping away. Ten minutes' sleep, and the trick is accomplished. A renovated Mrs. Snooks takes up the arduous duties of night-life. Evening clothes again appear—to disappear. Night-gown, wrapper, and mules are placed in

the bathroom in readiness for retiring.

If this imaginary lady has leisure, she may do much of her own cleaning with a compact and clever mechanical device called the Duette. This little home-cleaner can be purchased at Lewis and Conger's. For those living in the country, it is invaluable.

The services of a visiting maid will relieve Mrs. Snooks of the labour of pressing and mending. One day a week will be sufficient, if all articles to be put in order are assembled.

## ELIMINATION IN PROCESS

Mrs. Snooks is wise enough not to keep too large a wardrobe; and, although she replenishes it continuously, she does not increase its size. When a gown, coat, or corset is no longer wearable, she gives it away, while it may still be useful to some other person. Nor are old shoes kept about for future occasions. Old shoes are more tiring than new shoes properly fitted.

For a woman who, for whatever reason, must become her own lady's maid, no advice could be more useful than order, system, and a wise selection of useful labour-saving devices. A moderate wardrobe, kept in perfect order, and complete elimination of useless and old wearing apparel, should be the order of the present day.

## S O U V E N I R O F H O L L A N D

(CONTINUED FROM PAGE 74)

filigreed tower. From here, we proceeded down a small canal to Middelburg, sitting on the deck en route, watching the sunset behind us and looking down (because the canals are held by dikes above the level of the land) on the fields and pastures. At dusk, we arrived at Middelburg and dined aboard the yacht. The citizens of the town were very curious and collected to hear our gramophone and peek through the port-holes at our dinner-party.

## MARKET-DAY EVE

It was the night before market-day and the one night in the week during the summer when the beautiful Stadt Huis is illuminated by flood lights. We walked through the old town to the Square and, there, like a ghost, this exquisite Gothic building stood out. The whole façade is a play of intricate variation and harmony, and the bell-tower is the loveliest I have ever seen. As every hour strikes, a gold knight on horseback comes out and chases a gold dragon around the tower, to the delight of every one in the Square below. Peasants from all the surrounding towns were there in their native costumes—old women in lovely, burnished, golden helmets and young maidens in starched lace caps, and everywhere we heard the clatter of wooden shoes. In the morning, we saw the market and went through the famous Abbey, and, at noon, we started

by motor-car for Paris for the Davis Cup Tennis Finals, stopping on the way to see the beautiful Memlings at Bruges and that prized treasure, the Van Eyck altar-piece, at Ghent. This was taken by the Germans during the War and was the first thing which the Belgians asked to have returned, as they consider it their rarest possession.

## ABOARD THE "ZEEMEEUW"

The *Zeemeeuw* took us, also, down the Rhine to Guelderland, the château country of Holland. This, unlike Zeeland, is a country of hills, among which nestle famous châteaux—"Rosendaal" of the von Pallandts, the Bentincks' ancestral home, and a château—famous for having been the home of the Keppel family, who later acquired the English Earldom of Albemarle. On our voyage home across the Zuider Zee, we made a call at the Island of Urk, where tradition says the women are taller than the men—and I must say that we did see several women who lived up to this tradition. This island was used as a prison camp for interned British officers during the War, and it is an unbelievable fact that one of them escaped by swimming to the nearest shore, which is just within sight. We passed another prison camp, one day, near Utrecht—the old fortress described in *The Fountain*—still another of the many interesting sights that make me hope to revisit Holland soon.

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**Ruth Chatterton** writes: "Margery Wilson's Charm is all that the title implies and more."

**Mary Pickford** writes: "You are dealing with a subject close to every woman's heart and you have handled it delightfully."

**Rupert Hughes** writes: "You have given a golden prescription. You have solved the true mystery of Charm and shown that it is available to everyone. People who will follow your advice will have charm and enjoy its mystic powers."

## Learn to be Charming

### YOUR FIRST LESSON WITHOUT COST

Free yourself from your pet complexes! Acquire grace and poise! Express yourself vividly, glamorously! Live superlatively! Let Margery Wilson show you how. This distinguished authority who has trained prominent social leaders, dramatic stars, business and professional women, makes her instruction available by correspondence. An intensive ten weeks' personalized training equips you for social progress and business advancement.

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In your own home, under the sympathetic guidance of this distinguished teacher, you learn the art of exquisite self-expression—how to walk, how to talk, how to acquire poise and presence, how to project your personality effectively—to enhance your appeal. Margery Wilson makes tangible the elusive elements of Charm and gives you social ease, charming manners, finish, grace—the smart point of view.

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## WITH TASTE AND WITHOUT TASTE

(CONTINUED FROM PAGE 57)

that of the simpler one, a fact accountable only by the growing increase of taste in America.

Care in the selection is necessary to avoid the elephantine "suites" of sofas and chairs and the distortions of carved walnut that pass as "Queen Anne," which are still offered to the too-casual purchaser. One must avoid, too, the incredible "occasional chairs" that mask their discomfort in the glitter of cheap damask. Not all chairs need be lounging chairs that pitch the unwary guest suddenly into a state of undignified sprawling. There are well-

copied armchairs of the schools of Heppelwhite and Sheraton that combine perfectly the qualities of grace and comfort.

A sofa of the monumental type shown on page 57 is suited only to deep slumber, apparently for an entire family. Innumerable cushions must be arranged against the back to make it possible to do else than recline upon it. In the photograph on page 56, its equivalent is neither too deep nor too shallow—here, it is possible to read in comfort while still remaining comparatively upright.

## SNOW-SCENE, MURRAY BAY

(CONTINUED FROM PAGE 74)

land, up-hill and down, and a famous Norwegian skier finds Murray Bay and its snow reminiscent of Norway.

Ski-clubs are meeting here for jumping and racing, and, everywhere you turn, there are skiers. Even if you are the greenest beginner, you are filled with an excitement that is like no other feeling in the world as you watch them—the strong jumpers, the cross-country racers whose feet are so light on their skis that they seem winged, the Swiss who zigzags down an almost precipitous slope while you gasp at his jump turns, the Norwegian with the keen, pale tan face, who skis crouching and leaping across the fields, going

swifter, swifter than the wind. At night in the big hotel, they all draw together in knots and talk skiing, impatient for the morning. By now, you yourself are living on crumbs of ski gossip, and you are almost ready to spend winter and summer, like the Englishman over there, following the snow around.

Late last summer, the old men in the village predicted there would not be much snow, because all the small bouquets—the strawberries, the buttercups, and the daisies—had bloomed for a second time. But, you think, drawing aside the curtain from one of the big windows and looking out over the whiteness, *they were wrong*.

## COMING EVENTS PROPHESED BY PARIS

(CONTINUED FROM PAGE 76)

some of the colours that will be used for separate capes to be worn with black or contrasting colours. Shorter evening capes will be seen in ruffles of stiff, blistered velvet ribbons, and evening boleros will have a cape look when made of stiff velvet ribbons shaped into jutting tiers. Fur capes in elbow length—and newer still, in wrist length—will be seen more than ever.

EVENING WRAPS will be of two sorts: one, the fitted, wrist-length jacket with long tight sleeves, either of lamé, with a scarf-collar tied in a bow at the side of the neck, or of black broadcloth with a huge blue fox collar; the other, the superlative, fur-trimmed black woollen evening coat in three-quarters or full length.

BLACK WOOLLEN EVENING SUITS for runabout evening wear will prove to be the perfect solution for an often-puzzling problem. With ankle-length skirts and richly sombre in effect, they may be worn with or without a hat for restaurant dining, the cinema or theatre, and informal night-clubs. One variation will have a heavily fur-trimmed hip jacket of black broadcloth over a blouse of molten silver lamé; another will be a black woollen dress worn with an elbow-length fur cape.

AFTERNOON-EVENING DRESSES will be another solution of the semi-demi sort of evening affair, when neither an afternoon nor an evening dress will do. These are informal evening dresses of black satin or some other dark material, with an afternoon cut and drapery, or, if you prefer, formal short-sleeved afternoon dresses with full-length skirts. For entertaining at home for cocktails or dinner, for informal parties, or at the cinema or theatre, this type of dress will be in

constant demand. It, too, may be worn with a hat and a fur cape or jacket.

PRINTED EVENING ENSEMBLES will be particularly loved for their youthful, gay, flowery aspect. For many women, printed evening dresses, especially in the new heavy crêpes with light or white backgrounds and large floral patterns, will replace the white dress that was such a good companion for so many seasons. One version of the printed ensemble will have a short swagger jacket.

EVENING COLOURS. Besides the black that will have a sweeping comeback for evening, as well as for day, there will be all the lovely new fresco colours—cloudy, plastery, dull, pale shades. Grey (which, with black, will be extremely chic in chiffon) will be a faintly cloudy pale grey. The blues, pinks, and greens will look as though they had been peeled from a mural painted on a wall. Coming within this category of weirdly dull, pale colours are the sherbet shades already mentioned for day. There will also be a group of bright colours, particularly pinks—rosy pinks, flame pinks, and cyclamens. White will be especially good when used with another colour, such as gold.

COLOUR COMBINATIONS will be breathlessly beautiful. You will see such interesting effects as red or currant-purple ribbons on a pink dress, brown ribbons on yellow, a coral-pink cape on a lemon-yellow evening dress, or bright red poppies on a green wool dress for day. Velvet ribbons in dark shades against the light fluffiness of chiffon or a dark georgette crêpe sash against satin illustrate some of the ways by which these colour combinations are brought about.

## MOST MEN have NERVES these days ... they need Bill Brown's

- Take a long look at your husband. Is he on the ragged edge of nowhere? Has the depression got him? Then, what he needs is a trip to Bill Brown's Training Farm. Make him go . . . you'll be glad you did.

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DESIGNS FOR  
DRESSMAKING



big news lurks  
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Know your fabrics this year, and you have half the fashion story. Know Vogue Patterns too...and you have it all! The next issue of Vogue (out on January 25) is one of the most significant of the season. It gives you pages upon pages of fabrics in their true colours (subtly different they are this year—and mighty exciting). It gives you scores of new Vogue Designs. Knockouts.

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all while you
- ENJOY BETTER



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### SLENDERNESS ESSENTIAL TO WEAR SMART GOWNS

• One of the most ideal fat-reducing treatments any woman—young or old—could desire is to take a half teaspoonful of Kruschen Salts in hot water every morning before breakfast. Here's WHY:

• Kruschen is absolutely SAFE and HARMLESS—rather it's a wonderful health-drink—a splendid blend of 6 SEPARATE and CORRECTIVE minerals which help glands and body organs to function properly and aid you in obtaining a lithe, slender figure, more physical charm and a surprising amount of new energy. Many physicians prescribe Kruschen in their own practice and report most satisfactory results.

• To be sure you can hasten results by going lighter on potatoes, pastry and fat meats but remember NO RIGID DIET IS REQUIRED WHILE TAKING KRUSCHEN.

• An 85c jar lasts 4 weeks and is sold by druggists thruout the world.

Write to E. Griffith Hughes, Inc., Dept. P, Rochester, N. Y. and a new book (giving vital points on how to rejuvenate and beautify one's self) will be sent you gratis.

## KRUSCHEN SALTS

## SEEN ON THE STAGE

(CONTINUED FROM PAGE 73)

Silvers, the original "stooge," work splendidly together. Their songs, especially the former's "She's Nuts about Me," are sheer delight. Jack Whiting is still the most engaging, scintillant juvenile on our musical-comedy stage. Ethel Merman sings two torch songs with undiminished, indeed with increased, gusto. June Knight, a radiant blond ingénue, and Mitzi Mayfair contribute much to a hilarious divertimento.

### "THE DU BARRY"

"The Du Barry" flows, as operetta should. Melodious, richly coloured, it captures the glamour that, for us, surrounds the dressmaker's assistant who became the famous favourite of Louis XV., and the life at Versailles during his reign. The word "sumptuous" applies to every phase of the proceedings at the Cohan Theatre. So describing it in its own terms: the most sumptuous person of the most sumptuous court in the world made the central figure of a sumptuous production of a sumptuous operetta.

Grace Moore of the Metropolitan Opera Company has the title rôle. Her

lovely, supple voice and bearing give Madame Du Barry an opulent, nostalgic, and provocative distinction.

### "GAY DIVORCE"

"Gay Divorce" is at the other extreme from "The Du Barry." One waits throughout the evening for its bare sketchiness to be filled in, for the "comedy with music" to become something more than an outline; it never does. Moreover, the book—by Dwight Taylor—maunders, is flatulently naïve: the wit rarely rises above the level of frayed puns.

Cole Porter's lyrics are, whenever possible, pleasantly audacious, his music is varied, lilting, and bright—in one instance ("I've Got You on My Mind"), charmingly wistful. But neither his work nor the settings of Jo Mielziner nor Raymond Sovey's costumes nor the strenuous efforts of many talented performers, nor all together avail against the panting, remote, mechanical, unfunny book.

Fred Astaire and Claire Luce dance brilliantly, of course; as actors, they both—especially she—fall far below their Terpsichorean standard. The reverse is true of Luella Gear—but she does not try to dance.

## VARIED ADMONITIONS

(CONTINUED FROM PAGE 37)

to a type of cooking the staleness and flatness of which have been equalled only by the restricted diet of the pioneer days. Then begins the frantic search, in the same kitchen, to alleviate this flatness by making a dish "look attractive," by unholy combinations of foodstuffs quite (and happily) unacquainted with one another, resulting in a total annihilation of natural flavour. The abomination called the "Vegetable Luncheon" can not be tricked out to make it anything but the inedible fodder it is by nature; no succulent lima-bean is ever anything but unpleasantly surprised to find itself swimming in curry, and no caviar will welcome an introduction

to rye bread, mayonnaise, and shrimp—its Romanoff and well-justified ideas of caste will not allow it.

At the risk of further recrimination, we add a defence of what is commonly sneered at—English food. It is a pity that we have been much too truculent to adopt the typically British trifle, the Devonshire cream, the gooseberry tart, the cold chicken and ham pie with its extraordinary jelly, the strawberries served with mounds of powdered sugar at tea.

The following menus have been composed from the point of view of simplicity and freshness, rather than that of impressing the guests.

EVERETT GRAY LINSLEY

### LUNCHEON MENU I.

Hors-d'œuvres Variée  
Cheese Soufflé  
Cress Salad  
Strawberries  
Coffee

### DINNER MENU I.

Consommé  
Noisettes of Lamb  
Broccoli Mousseline  
Potato Puffs  
Artichokes Vinaigrette  
Raspberry Ice  
Coffee

### LUNCHEON MENU II.

Tomato-Juice Cocktail  
Shrimps Charleston  
Chicory Salad  
White Grapes  
Coffee

### DINNER MENU II.

Fish Bouillon  
Tongue with Spinach Ring with Mushrooms  
Gooseberry Tart  
Cheese Savories  
Coffee

### LUNCHEON MENU III.

Onion Soup  
Salad Chiffonade  
Cherries and Salted Almonds  
Coffee

### DINNER MENU III.

Melon  
Salmon Hollandaise  
Asparagus Wild Rice  
Salade Endive  
Apricot Cakes  
Coffee



## PROUD OF YOUR SILVER?

Fine sterling deserves the finest care. Wright's Silver Cream will whisk away every trace of tarnish and restore your silver to its original newness. This is a safe, non-abrasive cleaner . . . the cleaner that your jeweler uses and recommends to you to preserve the lustre of silver and to keep it ever new. Get a jar at your dealer's today or send for free sample.

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## WRIGHT'S SILVER CREAM

## FOUND— A MAGIC REMEDY

FOR SAGGING  
OVER-DEVELOPED  
AND  
UNDER-DEVELOPED  
BUSTS!



THE ONLY BRASSIERE with  
PATENTED BUST-SHAPING STRAPS

Now worn by over a million women

Cup-form's patented bust-shaping straps and inner cups instantly mould a sagging bust into its former youthful firmness. It reduces an over-developed bust. It gives alluring curves to the under-developed figure. Made in all widths and in inch sizes. For sale at all department stores, \$1.00 up, or write Dept. V. 1 for illustrated booklet.

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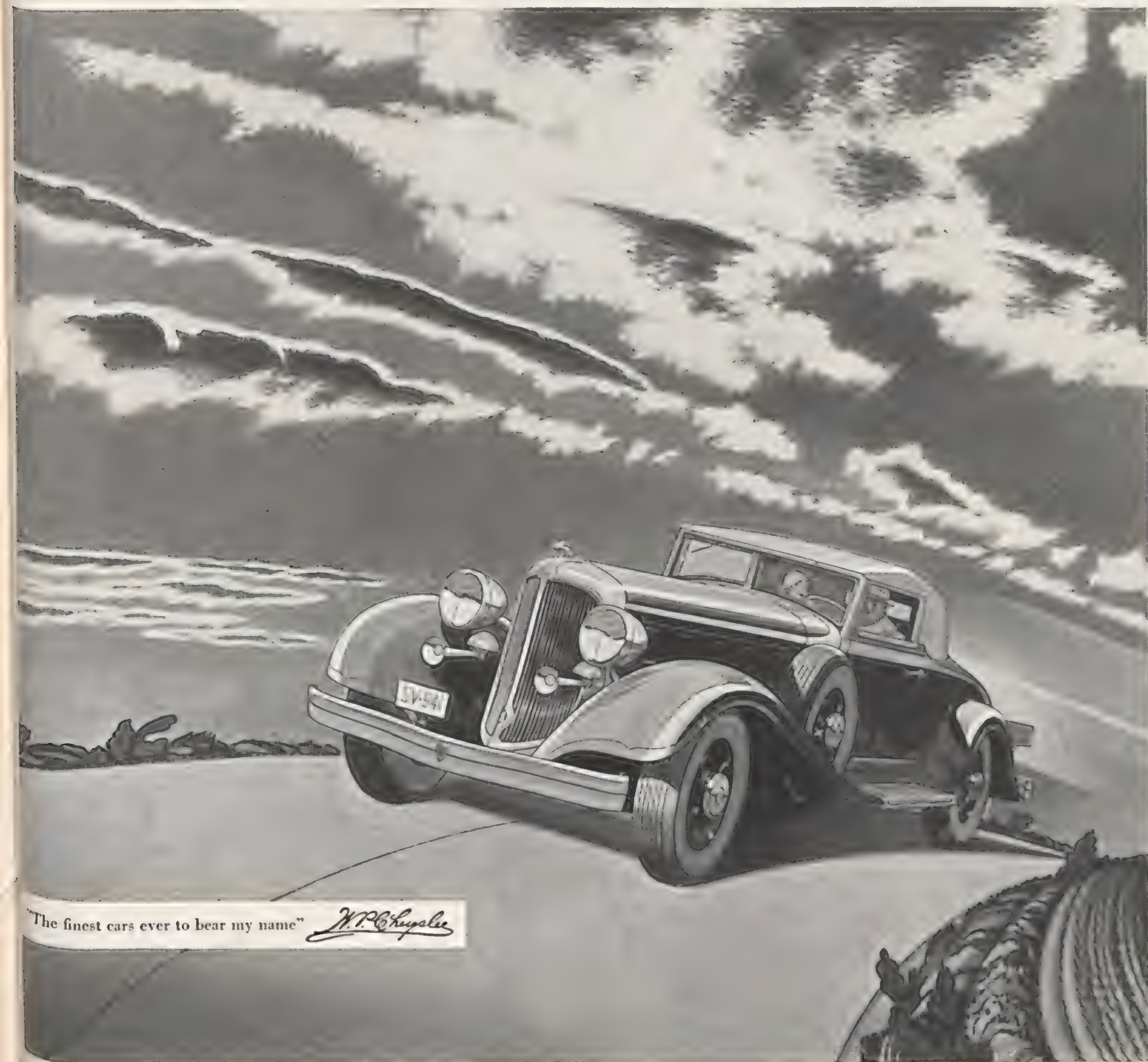
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A new dynamic beauty that refreshes the eye . . . a flashing brilliance in performance that makes every ride an adventure . . . tremendous power under effortless control . . . superb good taste and luxury in every minute detail . . . such are the new

Chrysler Imperial Eights. Designed and built without restriction or stint, they nevertheless represent values that appeal to wise and discriminating buyers. They are a satisfying investment . . . as well as a fascinating and thrilling possession.

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1933 CHRYSLER SIX; 83 HORSEPOWER; 117-INCH WHEELBASE; SIX BODY TYPES, \$795 TO \$1055. 1933 ROYAL EIGHT; 90 HORSEPOWER; 120-INCH WHEELBASE; FIVE BODY TYPES, \$945 TO \$1195. 1933 IMPERIAL EIGHT; 108 HORSEPOWER; 126-INCH WHEELBASE; FIVE BODY TYPES, \$1355 TO \$1595. 1933 CUSTOM IMPERIAL; 135 HORSEPOWER; 146-INCH WHEELBASE; SIX BODY TYPES, \$2895 TO \$3595. ALL PRICES F. O. B. FACTORY.



"The finest cars ever to bear my name" *W. P. Chrysler*

1933 CHRYSLER IMPERIAL CONVERTIBLE COUPE, \$1425



## S H O P - H O U N D

(CONTINUED FROM PAGE 62)

like a strap at the back of your neck, under your bun, if you have one. A divine turban model, which is no more than a skull-cap edged with a link chain made of loops of the material, and this is being made up in various corrugated crêpes. Another turban made of white wool all sprinkled over with what appears to be stardust, consisting of a cap on one side of the head and three or four straps covering the utter nakedness of the other. And, just to show you that all is not sheer glamour here, but also practicality made palatable—a neat little wire-brimmed sailor made of grey wool trimmed with grey goat.

• Occasionally, one awakens of a morning and is overcome by the stodginess of life—all glamour gone and everything pretty gloomy. The best antidote for this condition is a new dress of a very particular kind. Sylvia Ann, on Madison Avenue, designs frocks that are perfect for just this state of mind. They are dresses for occasions. They have flair and verve and make you feel that you really are quite a delightful looking person in spite of what your family say. Sylvia Ann's clothes are fairly expensive, but so thoroughly satisfying that you don't fret about the price.

• These days when many a thing is represented as being something that it isn't, how comforting to be able to believe in what you buy. The Millinery Quality Guild has made this possible in regard to hats. Now, when you try on a hat at Bonwit Teller's, look for a label that reads "Copy of a Descat"—or Agnès or whatever French hat it may be a copy of. If you see this label, you may be assured that it is an authentic copy. This is an effort to keep up the standard of reproduction, and a very worthy plan it is, too.

• A Frenchman once asked what American women did with all the time they were so busy saving. He evidently had been reading the ads about vacuum cleaners and the other devices that give the Lady-of-the-House so much leisure. I can't answer his question, but I do know another way to save more time. It's on the subject of reducing. A Doctor Walters girdle, made of medicated gum reducing rubber. The instant you put it on, your figure responds and loses two or three inches. You wear this marvellous time-and-energy saver instead of a corset. It is thoroughly comfortable, and it has back lacing and four garters. It's perfect for the lady who is too lazy to exercise or the poor lady who can't afford to recline on the silken mattresses of the great beauty houses. You may lose weight to your heart's content—all for the sum of approximately four dollars and a half.

• I am the world's greatest sucker for tricks. I love things that will do something else than what they look as if they could do. I love things that turn sideways, fold up, and turn into something else. I love, currently, something called the Five-in-One Bottle Cap, which, not content with being an exceptionally effective bottle-cap remover, must needs be a corkscrew, an

excellent funnel, a measuring-cup for drinks, and a cap to fit not one, but any bottle. This is appalling, stupendous, supernatural. It costs nothing, practically, at Abercrombie and Fitch. Eureka, what is man!

• Rather comforting news to the young ladies around this town who try to turn themselves out quite dashing on about the price of a chocolate soda is the opening of a dress shop, "Sibour, Inc." Perhaps that name "Sibour" sounds vaguely familiar to you—you're right, it does stand for the Vicomtesse Henri de Sibour, and the "Incorporated" means such other impressive New York names as Mrs. J. Henry Alexandre, Mrs. Lytleton Fox, and Miss Virginia L. Alexandre. Now the mission in life of this young shop is to lay before you dresses that make practically no dent in your finances—not one of them exceeds \$23.50, and the majority slide well under that limit. It's a delightfully informal little shop, nicely installed in one of our old Gotham brownstones, the walls all softened by neutral hangings of oyster-white pongee, so that you really can see how you look before you plunge into a purchase. What's even nicer is that you have the things sold to you by some of our bright young débutantes—Miss Evelyn Wurzburg, Miss Barbara Truesdale, Miss Virginia Douglas being right there to help you pull the things over your head and give you their slant on how you look. There probably isn't much use in my telling you about any of the models I saw—very likely, they'll have gone out under smart arms long before this sees the light of print, though I hope that that slithery black ciré dinner-dress and that rust velvet tea-gown will still be there for you to see.

• The Commuter, sponsored by Best, is just the kind of pocketbook ye business-woman commuter has always wanted. It holds absolutely everything, including a book, and does all this without the least trace of bulginess. It is made of felt with calfskin trimming, and you may have it in black or brown.

• I am just another one of these colyum-ists who can't bear to have you miss a single trick in this town, so I must spread the news that a certain Billie Kaye not long ago opened a hat shop on Fifth Avenue. Now this Miss Kaye is a young lady who not only knows a good import when she sees one, but she has no small creative streak of her own. When I made my little call, Miss Kaye was deeply involved in turning out hats for you lucky mortals who are going South—and such cool-looking, chic straw-cloth hats I haven't seen in a long time. Almost all of them were small—Miss Kaye being a confirmed believer in the small hat—, amusingly irregular in conformation, pastel in colour, but not anaemically pastel, and so light they couldn't weigh heavily on any brow. There were marvellous paper-panamas too, bordering on the Amazon in type, and many banded with suède bands. Everything is made to order—but, if you think that means inconsiderate prices, you're wrong.



## FRANCE

America is recovering and we convalescents need a change of air to get ready

for the big fray... last call for France on the down-to-earth price basis... last chance to slip away for new clothes, new ideas, new faces before we plunge back into the good old life ▲ Roman France that has seen so many empires go and come again... blossoms foaming up against gray walls... the Riviera lying tanned and gorgeous in the sun... Corsica of the deep ravines and summer-lightning temperament... winter sports in the Alps and the Pyrenees with their enormous vistas to make mortals into Titans as they climb... Normandy and Brittany for quaint little churches and inns ▲ The best Spas at the least prices, to smooth out tangled nerves and wrinkled faces... tuck the children into school in France for a course of sprouts to fit them for the great world anywhere ▲ Springtime along the Bois and opening of the races... little tables with glasses, and a sense of golden leisure that we thought had gone forever... Easter at Biarritz with the smart world... Alsace-Lorraine for a breath of the North ▲ Tomorrow America's going to be prosperous and whether you're in business or society, prosperity isn't play... it's work ▲ Your travel agency has brochures that are little journeys in themselves.

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# *Blue Empire* illustrating the elegance of the Empire Period in *Steuben hand-blown crystal*

**Color, clarity, and deep, exquisite cutting that can never be duplicated in machine-made glass**

**H**AND-BLOWN stemware, in designs as beautiful and original as "Blue Empire," is increasingly rare.

Fifteen years of rigid apprenticeship—before a single Steuben goblet in all its purity and beauty can be fashioned.

The Steuben glass blower receives a fiery mass of molten glass on the end of his blowpipe, expands it *with his breath* and shapes it with a primitive tool of apple wood. You'll find no mold marks—no machine joinings—on Steuben pieces.

Examine the crystal. It is whiter, brighter. Flick it with your finger. Flawless—it will produce a tone that no machine-made glass can ever have. As clear and true as a tuned musical instrument!

Only a few pieces of each lovely design are ever blown! You wonder that it is not priceless. Yet there is a range of prices, based on intricacy of design, which happily makes it possible for anyone to own Steuben!



● "Blue Empire." This is known as "cased" glass and cannot be reproduced by machine. A clear goblet is blown and then encased in a blue one. The pattern is cut through the blue, exposing the clear. Goblets, \$108 the dozen; cocktail glasses, \$90; finger bowls, \$102.



## *Steuben crystal*

A product of the Corning Glass Works, Corning, New York

● From left to right, prices are for the dozen. "Cut Leaves," deeply cut, \$66. "3-Letter Monogram," your monogram beautifully cut on a diamond of contrasting color, \$96. "Saint Tropez," a brilliant new modern design, goblets, \$48; finger bowls, \$48. "Regal," delicately lovely, \$33. "Mosella," 40 hours of labor go into the cutting of each of these magnificent goblets, \$296. Complete table setting for 12 persons, \$3,350. "Georgian," exquisitely formed, \$84. "Renuick," a lacy, strawberry leaf, \$24. A small printed label identifies each piece.





*"Here's some more, Lady!"*

CAR KEYS TO THE LEFT . . . SILVER TO THE RIGHT . . . COMPACT  
IN THE GUTTER. SO UNNECESSARY! TODAY THE FINEST AND NEWEST  
STYLE BAGS HAVE TALON FASTENER PROTECTION AND SECURITY

The handbag slips . . . crashes to the ground. Only when there is no Talon security fastener is it highly embarrassing! And there is no need for such accidents!

Today there are handbags that exactly suit your taste and needs. Exquisitely made . . . smart to carry . . . at a price you want to pay . . . and they feature the positive protection and convenience of the genuine Talon fastener. There's no mystery to that.

Designers both here and abroad realize that unlike men, women have only one place to carry essentials . . . right in their handbags.

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She has no ten or twelve pockets. She has only one.

That's why every type quality handbag is designed to have organized easily—accessible interiors securely protected by the genuine Talon fastener.

**NO HANDBAG IS COMPLETELY SATISFACTORY WITHOUT THIS NEW SLIDE FASTENER—**

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**"TALON" . . . THE SEAL OF SMARTNESS**



No designer of fine handbags ever thinks of creating a model without the genuine Talon Fastener. For no matter how smart the design . . . how pleasing the materials or decorations . . . he knows his handbag is not completely satisfactory without the protective security of the genuine Talon Slide Fastener.

Look carefully at the next handbag you pick up. If it has not a genuine Talon, look farther. You'll find a smarter bag at the price you want to pay, that gives genuine Talon convenience and security.

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"OH PROMISE ME"



**H**OW unfriendly is winter weather to your skin? Does merciless cold and wind etch tiny lines in your hands, and crack your lips? Is your skin uncomfortably dry, chapped and rough? These blemishes only speed the advance of age!

- Italian Balm, the original skin softener, preserves the fresh quality of youth in skin texture and coloring by making it smooth, soft and supple.
- Get your bottle of Italian Balm on your next visit to your drug or department store. You will easily recognize the crisp, new, green and white cellophane-wrapped package which contains your supply of this rich liquid.
- Invented over 30 years ago, by a famous, internationally-known skin specialist, Italian Balm is the original, the authentic skin softener. It has won its way into the hearts of Canadian women to such an extent that it is the largest selling year-round skin protector in the Dominion. Offered to women in the United States only a few years ago, its popularity has spread to thousands of cities, coast-to-coast.
- Contains no irritating bleaches; no caustic astringents. Cannot dry the skin because it contains *only* 5% alcohol. In 35c, 60c and \$1 bottles—at your drug or department store. CAMPANA CORPORATION, Batavia, Illinois.



"Something borrowed... something blue... something old... something new"—a hush comes over the wedding guests—here comes the bride!

*New Dress* Green and white and wrapped in cellophane, the package and bottle containing Italian Balm have been re-styled. Coast-to-coast—in drug and department stores—the original skin softener makes its bow in this crisp, sparkling, new dress—look for it.

Campana's  
**ITALIAN  
BALM**  
THE ORIGINAL SKIN SOFTENER



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**"AMERICA'S MOST ECONOMICAL SKIN PROTECTOR"**



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"It's toasted"